

# MUSICAL COURIER

*Weekly Review OF THE World's Music*

Fifty-First Year

Price 15 Cents

Published by Musical Courier Company, Inc., 113 West 57th Street, New York  
Entered as Second Class Matter January 8, 1883, at the Post  
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. CI—NO. 2

NEW YORK, SATURDAY, JULY 12, 1930

WHOLE NO. 2622



*Photo by Kurt-Richard Wesel, Berlin*

## Albert Coates

Distinguished English Conductor

Who Will Preside Over the New York Philharmonic-Symphony Orchestra at the Stadium From July 28 to August 17, Presenting His Own First Symphony, *Launcelot*, on August 8.



FREDERICK SCHLIEDER,

who returned to New York on the Bremen on June 25 following a month's vacation abroad. Mr. Schlieder visited Paris, but spent most of his time on the north coast of France at Le Touquet, where one of the accompanying snapshots was taken. The other picture shows Mr. Schlieder aboard the S.S. Bremen. At the present time this well known pedagogue is holding classes in New York for artists and teachers in creative music and the art of improvising. He will be in the metropolis until August 1, following which he goes to Berkeley, Cal., to teach from August 6 to 27. His Denver, Colorado, classes are scheduled for September 1 to September 22.



WILLEM VAN HOOGSTRAATEN,

conductor of the Portland Symphony Orchestra, enjoying his vacation at Starnberger See, Bavaria. Mr. Van Hoogstraten opened his ninth consecutive season on July 7, directing the New York Stadium Concerts. He is also engaged as guest conductor of the San Francisco Philharmonic Orchestra.



CLARA JACOBO,

who, following her successful appearances at La Scala and the Royal Theater in Rome, is singing the leading dramatic soprano roles at the Colon, Buenos Aires. Her debut as Elisabetta in Don Carlos, at the opening performance, was most successful. After Buenos Aires, Miss Jacobo will return to New York for a little rest. The singer will reappear next season at La Scala and has also been re-engaged by the Metropolitan Opera Company for the seasons 1930-31 and 1931-32.



CLAYTON E. WILLIAMS AND CLARENCE LUCAS.

Clayton E. Williams (left), director of the Students' Club in connection with the American Church of Paris, and Clarence Lucas, who selected the eighty-eight musical artists and the thirty-six programs of the Students' Atelier Concerts during the past season. Messrs. Williams and Lucas are talking over the plans for next season in the latter's garden at Sevres, a suburb of Paris.



ANNE ROSELLE AND CAPTAIN ZIEGENHEIN, OF THE S.S. BREMEN.

It was on the Bremen that the singer recently arrived in New York, following her successful European engagements, among them a re-appearance at the Paris Opera in Aida, in which she scored a veritable triumph.





**J. H. DUVAL**  
VOICE SPECIALIST AND OPERA COACH  
Now Teaching in Europe  
Address: Hotel Marino, Milan  
RETURNING TO NEW YORK IN SEPTEMBER  
707 Carnegie Hall

**ROSS DAVID**  
VOCAL STUDIOS  
63 West 56th Street  
Phone: Circle 2297

**HENRIETTE MICHELSON**  
PIANIST  
Member of Faculty of the Institute of Musical Art,  
after Sojourn in Europe, is  
RESUMING HER PRIVATE CLASSES  
Sherman Square Studios  
160 West 73rd Street, New York  
Telephone: Trafalgar 6701

**MRS. L. A. TORRENS**  
TEACHER OF SINGING  
Studios:  
Steinway Hall, 113 West 57th St., New York City  
140 East 19th St., New York City  
Tel. Stuyvesant 3956

**ISIDOR STRASSNER**  
VIOLINIST—CONDUCTOR—TEACHER  
Member of American String Quartet, Available  
for Concerts. Conductor Heckscher Foundation  
Symphony Orchestra  
1769 Eastburn Ave. Tel. Foundation 7068, N.Y.C.

**MRS. WOOD STEWART**  
TEACHER OF SINGING  
Member of the Faculty Institute of Musical Art  
Studio: Tuesdays & Fridays, 138 West 58th St.,  
New York. Telephone Circle 3930  
Phila. Studio: 2107 Walnut St. (Thursday)

**BEATRICE M. KLUENTER**  
CONCERT ORGANIST  
Organist Park Slope M. E. Church, Brooklyn, N. Y.  
1 Adrian Ave., New York Tel. Marble 5489

**CARL M. ROEDER**  
TEACHER OF PIANO  
Faculty Member of the Institute of Musical Art  
of the Juilliard Music School  
Summer Course at Barrington School, Great  
Barrington, Mass.  
Studios: 607-608 Carnegie Hall, New York

**SALVATORE AVITABILE**  
TEACHER OF FAMOUS SINGERS  
VOICE SPECIALIST  
Metropolitan Opera House Building  
1425 Broadway, New York Tel.: Penn: 2634

**BIRGIT LUND**  
TEACHER OF SINGING  
160 West 73rd Street, New York  
Trafalgar 6701

**ALICE LAWRENCE WARD**  
TEACHER OF SINGING  
Metropolitan Opera House Bldg., 1425 Broadway, N. Y.  
227 Elwood Avenue, Newark, N. J.  
Telephones: Pennsylvania 2634 and Humboldt 1429

**CHARLES LEE TRACY**  
PIANOFORTE INSTRUCTION  
Certified Leschetitzky Exponent  
Carnegie Hall Studios, 832-3, New York City

**FREDERICK E. BRISTOL**  
TEACHER OF SINGING  
466 West 153rd Street, New York City

**HENRIETTA SPEKE-SEELEY**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broad-  
way, New York  
New Rochelle Studio, 69 Locust Ave.  
Residence Tel., Sedgwick 4344

**MRS. JOHN DENNIS MEHAN**  
Voice Expert—Coach—Repertoire  
70 Carnegie Hall, 154 West 57th Street  
New York City  
All appointments by telephone, 1472 Circle

**WALTER L. BOGERT**  
Member American  
Academy of Teachers of Singing  
ART OF SINGING  
25 Claremont Ave., N. Y. Tel. 4345 Cathedral

**JEANNETTE HUTCHISON**  
CERTIFIED TEACHER OF PIANO,  
HARMONY, COUNTERPOINT, COMPOSITION  
AND MUSICAL HISTORY  
Melody Way, etc., for beginners; also Trains  
Teachers; Public School; Piano Classes.  
Metropolitan Opera House Studios, New York  
Chickering 9370

**MISS FRANCES LOUDA**  
TEACHER OF PIANO  
Classes in Harmony  
Studio: 923 Walton Ave.  
New York City

**MME. GINA CIAPARELLI-  
VIAFORA**  
Formerly Leading Soprano Metropolitan  
Opera House  
Teacher of noted artists  
Authority on VOICE PLACING  
GRAND OPERA AND CONCERTS  
Endorsed by world's greatest artists  
Studios: 310 West 79th Street New York  
Tel.: Endicott 0252

**DEANE DOSSERT**  
Voice Specialist  
16 rue des Marronniers, Paris  
Appointments by letter only

**PROF. A. H. TROUK**  
Pupil of  
JOACHIM — MASSART — DONT  
TEACHER OF THE CELEBRATED  
MAX ROSTHAL and GISELLA NEU  
Telephone—Dickens 6740

**KATHERINE BELLAMANN**  
TEACHER OF SINGING  
Studio: 200 West 57th Street, New York  
Phone Circle 9873

**WARD-STEPHENS**  
CONDUCTOR  
MOZART FESTIVAL  
of Harrisburg, Pa.  
Studio: 58 West 55th Street, New York

**GRACE HOFHEIMER**  
CONCERT PIANIST AND TEACHER  
205 West 57th Street  
New York, N. Y. Phone Circle 8178

**ALBERT VON DOENHOFF**  
PIANIST, COMPOSER, TEACHER  
251 West 102d Street, New York  
Phone: Academy 0057

**PHILIPP MITTELL**  
VIOLINIST  
TEACHER OF MANY WELL KNOWN  
ARTISTS  
50 West 67th Street, New York  
Telephone: Endicott 3464

**WILLIAM THORNER**  
VOCAL TEACHER AND COACH  
Address: 637 South Lorraine Blvd  
Los Angeles, Calif.  
(Telephone Wyoming 4921)

**WILBUR A. LUYSTER**  
SIGHT SINGING SCHOOL  
(Formerly Teacher for Met. Opera Co.)  
"A Maker of Readers" No Instrument used  
SPECIAL SUMMER COURSE  
Opportunity afforded busy winter students to  
learn to read—it is not a Gift but an Accom-  
plishment.  
1425 Broadway, Met. Opera Studios, N. Y.  
Tel. Penn. 2634

**ALICE GARRIGUE MOTT**  
ART OF SINGING  
The Riviera, 790 Riverside Drive, New York  
Telephone Audubon 3748

**ESPERANZA GARRIGUE**  
ART OF SINGING  
METROPOLITAN OPERA HOUSE STUDIOS  
1425 Broadway, N. Y. Phone 2634 Penn.

**FRANCIS ROGERS**  
CONCERT BARITONE AND TEACHER  
OF SINGING  
144 East 62d Street, New York City  
Member American Academy of Teachers of Singing

**MRS. A. THEODORE GAILLARD**  
PIANO and HARMONY  
Specializing in Teaching Children  
Endorsed by: Gabrilowitch, Schelling, Samaroff  
61 East 86th St., New York Tel. Sacramento 3255

**MUSIC-EDUCATION STUDIOS**  
555 Edgecombe Ave. (West 160-St.)  
Directors:  
JESSIE B. GIBBS and MARGARET HOPKINS  
Telephone Wadsworth 4433

**MR. FRANCIS STUART**  
TEACHER OF SINGING  
Pupil of Lamperti the Elder  
"Being in full possession of my method of  
singing, he has the ability to form great artists."  
—Francesco Lamperti.  
Carnegie Hall Studios, New York City

**JANET SPENCER**  
TEACHER OF SINGING  
175 Claremont Ave., New York City  
Telephone: Cathedral 6840

**ERNEST CARTER**  
COMPOSER—CONDUCTOR  
115 East 69th Street - - New York City  
Telephone: Rhinelander 8623

**LEON CARSON, Tenor**  
TEACHER OF SINGING  
New Jersey Studio New York Studio  
20 Cottage Place, Nutley 703 Steinway Hall  
Tel.: Nutley 2499 Tel.: Circle 5161

**MRS. J. HARRISON-IRVINE**  
VOICE—PIANO  
DICTION—COACHING—SIGHT READING  
ACCOMPANIST  
1013 Carnegie Hall, New York Phone Circle 1350

**CHRISTIAAN KRIENS**  
VIOLINIST, CONDUCTOR AND COMPOSER  
Studios: Carnegie Hall, New York City  
Musical Director Station WTIC  
Hartford, Conn.

**JOHN BLAND**  
TENOR  
Master of Calvary Choir  
VOICE PRODUCTION  
61 Gramercy Park—North : : New York  
Telephone: Gramercy 1717

**F. W. RIESBERG, A.A.G.O.**  
Organist Calvary Baptist Church, New York  
PIANO AND ORGAN INSTRUCTION  
Studied under Reinecke, Scharwenka, Liszt and  
Papertiz, Leipzig. N. Y. School of Music & Arts,  
310 West 92nd St. Tel. Schuyler 4140  
Courses arranged to suit individual requirements.  
Personal address, 601 West 140th St.,  
Tel. Audubon 1140

**CARL FIQUE**  
KATHERINE NOACK FIQUE  
PIANO, VOICE, HARMONY AND  
COMPOSITION  
28 South Portland Avenue Brooklyn

**EDOARDO PETRI**  
Master of Arts Columbia University  
TEACHER OF SINGING  
Endorsed by world famous singers and  
educators  
Studio: 1425 Broadway - - - New York  
Phone 2628 Pennsylvania

**HANNA BROCKS**  
LYRIC COLORATURA SOPRANO  
Concerts—Recitals—Instruction  
Studio: 157 West 73rd Street, New York  
Phone: 2751 Susquehanna  
Also Classes for Children

**LILLIAN SHERWOOD-NEWKIRK**  
ART OF SINGING  
1425 Broadway, Studio 32 (Metro-  
politan Opera House Bldg.), N. Y.  
Wednesdays and Saturdays  
All Mail to 11 Morgan Avenue, Norwalk, Conn.

**EDWIN GRASSE**  
VIOLINIST—ORGANIST—COMPOSER  
510 Steinway Hall, 113 W. 57th St., New York  
Thursdays Only  
Will Accept Advanced Violin Pupils

**THE ADDYE YEARGAIN HALL**  
INSTITUTE  
OF PIANO CLASS INSTRUCTION  
Graduates now teaching in New York Schools  
Normal class every month.  
65 West 56th Street, New York Circle 6322

**JESSIE FENNER HILL**  
TEACHER OF SINGING  
Metropolitan Opera House Studios, 1425 Broadway,  
New York. Phone: Pennsylvania 2688

**S. CONSTANTINO YON**  
VOCAL AND PIANO INSTRUCTION  
By appointment only  
853 Carnegie Hall, New York  
Phone: 0951 Circle

**MME. ADA SODER-HUECK**  
Teacher of Noted Artists here and abroad  
Recognized Authority on Voice Development,  
Style and Diction  
Opera and Concert Stage  
STUDIOS: 1425 BROADWAY, N. Y.  
Phones: 4419-2634 Penn.

**DUDLEY BUCK**  
TEACHER OF SINGING  
Columbia School of Music, Chicago, Ill.

**H. RAWLINS BAKER**  
PIANIST AND TEACHER  
808 Steinway Hall, New York  
Residence: 103 East 84th Street, New York  
Tel. Butterfield 2528

**DR. DANIEL SULLIVAN**  
Teacher of International Artists  
ALICE NEILSEN, GEORGES BAKLANOFF,  
LYDIA LYPKOVSKA  
132 West 74th Street : : New York City  
Phone: Trafalgar 1291 Louise Carroll, Secy.

**DANIEL VISANSKA, Violinist**  
Nine years of successful teaching and  
concertizing in Berlin  
Address: 235 West 103rd Street, New York  
Phone Academy 2560  
In Tarrytown, N. Y., Tuesdays  
Stamford and New Canaan, Conn., Wednesdays

**MME. SCHOEN-RÉNE**  
365 West End Avenue  
Between 77th and 78th Streets  
New York

**BRUNO HUHN**  
SINGING LESSONS AND COACHING  
English, French and German Song repertory  
205 West 57th Street, New York  
Telephone Circle 5420

## PACIFIC COAST DIRECTORY

**ARMSTRONG, FRANCIS J.**  
Concert Violinist  
Resident in Seattle, 1519 3rd Ave.

**BASDEN, RUTH**  
Dramatic Soprano  
1658 N. Western Ave., Hollywood, Calif.

**BOWES, MR. and MRS. CHARLES**  
Voice—Mise en scene  
446 South Grand View, Los Angeles

**THE CORNISH SCHOOL, INC.**  
Drama—Music—Dance  
Nellie C. Cornish, Director  
710 E. Roy, Seattle, Washington

**GOLD, JULIUS**  
Theorist and Musicologist  
1250 Jones Street,  
San Francisco, California

**HOLLYWOOD CONSERVATORY**  
OF MUSIC AND ARTS  
Gladys T. Littell, founder and director  
5402-5408 Hollywood Boulevard  
Mary-V. Holloway, Registrar HO2658

Master Class of ALBERTO JONAS  
Celebrated Spanish Virtuoso  
July 7 to August 16—Los Angeles, Calif.  
Mgt.: Sherman Hill, 329 Black Bldg, L.A.

**KANTNER SCHOOL OF SINGING**  
Clifford W. Kantner, Director  
Fischer Studio Apartments,  
Seattle, Washington

**LIEBLING'S (GEORGE) Master Class**  
Internationally famous Pianist-Com-  
poser; May 1st to Sept. 1. St. Francis  
Hotel, Hollywood, Cal.

**LOTT, MR. and MRS. CLIFFORD**  
Voice and Piano  
Member American Academy of Teachers of Singing, N. Y.  
912 W. 20th St., Los Angeles

**MYER, EDMUND J.**  
Voice Specialist  
301 So. Coronado St., Los Angeles, Cal.

**OATMAN, JOHN R.**  
Musical Courier Correspondent  
713 Couch Building, Portland, Ore.

**ST. EMBER, ROSA**  
"Producer of Vocal Artists"  
602 N. Highland Ave., Los Angeles

**SAN FRANCISCO CONSERVATORY**  
OF MUSIC  
3435 Sacramento St., San Francisco

**THE ELIZABETH SIMPSON PIANO**  
STUDIOS  
Coaching of Concert Programs a Spe-  
cialty  
26 O'Farrell St., San Francisco

**SMALLMAN, JOHN**  
CONDUCTOR  
SMALLMAN A CAPPELLA CHOIR  
Los Angeles Oratorio Society  
1117 Beaux Arts Studio Bldg., Los Angeles

**INTERNATIONAL MUSICAL and EDUCATIONAL AGENCY**

Church, Concert and School Positions Secured  
MRS. BABCOCK  
Carnegie Hall, New York. Tel. 2634 Circle

**LOUISE SOELBERG**

CONCERTS IN DANCE DESIGN  
The Cornish School Seattle, Wash.

**MARGOLIS** VOICE CULTURE

1425 Broadway, Suite 38, New York City

"Not all may become Artists, but everyone can be taught to sing artistically."

**HAGGERTY-SNELL** Teacher of Vocal Music  
METROPOLITAN OPERA HOUSE STUDIO, 1025 Broadway, New York  
Suite 15. Phone: 2634 Pennsylvania

**ROSALIE MILLER**

SOPRANO  
RECITAL — OPERA — ORATORIO  
Teacher of Singing — Interpretation — Phonetics  
140 West 58th St., New York Phone: Circle 4468

**Mieczslaw Ziolkowski**

Head of Piano Department  
Alabama College, Montevallo, Ala.

THE OSBORNE, N. Y. C.  
385 West 57th Street  
**D. KYZER** Teacher of VOICE — STYLE — DICTION  
Tel.: Circle 5439

**SHAFFNER**

SOPRANO  
Soloist St. Bartholomew's Church  
28 East 70th St., New York  
Telephone Rhineland 1769

**MISCHAKOFF**

CONCERT VIOLINIST  
Studio: 23 W. 70th St., N. Y.  
Tel. Susq. 3549 or Susq. 4500

**COENRAAD V. BOS**

ACCOMPANIST—COACHING  
Ruedesheimer Platz 10, Berlin, Germany

**DILLING** HARPIS

Mgt. Hammet & Jones Studio: 25 W. 51 St.,  
Steinway Hall, New York N. Y. Tel. Circle 1417

**ALBERTO BIMBONI**

Conductor and Vocal Teacher  
Member of Faculty  
CURTIS INSTITUTE OF MUSIC  
Philadelphia  
Residence: Manhattan, L. I.  
Phone Manhattan 741

**WARFORD**

19 Boulevard Montmorency  
Paris, France  
Until October

**SEKTBERG**

4 WEST 40th ST., NEW YORK CITY  
Tel. Penn. 4897

**SERGEI KLIBANSKY**

VOCAL INSTRUCTOR  
Studio: 205 W. 57th St.  
New York City  
10324 Circle

**Baroness TURK-ROHN**

Vocal Instructor  
Opera — Concert — Oratorio  
1435 Kimball Bldg., Chicago  
Wabash 8907

**JOHN WARREN ERB**

171 West 71st Street  
New York City  
Phone Trafalgar 3110

**HERBERT MUSTARDE**

Voice Specialist  
Teacher of Singing  
1435 Broadway, N. Y.  
Tel.: PENN 2634

**EMIL HERRMANN**

RARE VIOLINS

Bayreutherstr. 30 161 West 57th St.  
BERLIN W. 30 NEW YORK

Full Guarantee — Expert Appraising —  
World Famous Workshops —  
Highest Grade Repair Work Guaranteed —  
Bows — Cases — All Accessories

**MARK OSTER**

Baritone-Vocal Teacher

Studios: 1425 Kimball Bldg. Chicago, Ill.

**Burnerdene MASON**

DRAMATIC CONTRALTO  
Concert, Recital and Oratorio  
Management: Wilson Lamb, Metropolitan Bldg., Orange, N. J.

**KARLETON HACKETT**

TEACHER OF SINGING  
Kimball Hall, Chicago

**WILLIAM J. REDDICK**

TEACHER OF PIANO  
VOCAL COACHING  
Residence: 219 West 95th St., N. Y. Phone: 10021 River

**FLORA BELL**

Coloratura Soprano  
Address: Care of Musical Courier, 113 West 57th  
Street, New York City

**RAPHAEL BRONSTEIN**

VIOLIN STUDIO  
EXPONENT OF PROF. LEOPOLD AUER  
255 West 90th St., N. Y. C. Tel. Schuyler 0025  
1714 Chestnut St., Phila., Pa. Tel. Rittenhouse 1981

**HOMER MOWE** Voice Training

166 W. 72nd St., New York City. Tel. 2165 Endicott

**John Prindle Scott**

SONG WRITER  
THE SCOTTAGE  
MacDonough, Chen. Co., N. Y.

**ERNEST WHITE**

ORGANIST  
St. James Church Philadelphia, Pa.

**ARTHUR DUNHAM**

CONDUCTOR  
BOSTON ENGLISH OPERA COMPANY

**ELLA BACKUS-BEHR**

231 West 96th Street, New York  
PHONE 1464 RIVERSIDE

**EDWARD GARRETT**

CONCERT PIANIST AND TEACHER  
Assistant to Alberto Jons, Author of the famous  
"Master School of Piano Playing" etc.  
New York: 817 Steinway Hall (Thursdays)  
Philadelphia: 2124 Walnut St. (Wednesdays)  
Atlantic City: 47 South Windsor Ave.  
TELEPHONE: Circle 2916—Locust 9193—Dial 2-4464

**BOWIE STUDIO**

THE ART OF SINGING  
Complete Preparation for Concert, Opera and Church  
207 West 79th St., New York City Tel.: Susquehanna 7197

**MR. and MRS. HUSS**

Joint Recitals

Piano and Voice Specialists  
Entire Preparation to Concert Stage  
Special Courses for Teachers

Studio: 809 Steinway Bldg., 113 W. 57th St.  
Address: 144 E. 150th St.  
Tel. Mott Haven 0363. New York

**JULIUS GOLD**

Theorist and Musicologist  
1250 Jones Street, San Francisco, California

**GRACE G. GARDNER**

EUROPE—NEW YORK  
Artist Teacher

"Internationally recognized as a Voice Builder, Voice  
Repairer and Coach."  
Opera, Oratorio, Concert, Diction. Teacher of Lucille  
Lawrence and many other successful singers. Studio: Hotel  
Metropole, Cincinnati, Ohio.

**BEDUSCHI**

Formerly Leading Tenor in Foremost Theaters of the world  
Voice Placing, Italian Method—Coaching for Opera,  
Oratorio, Concert. Suite 70, Auditorium Bldg., Chicago

**THE MARGARET E. MacCONACHIE**

STUDIOS OF MUSIC  
Voice and Piano Brownsville, Texas

**JERDONE BRADFORD**

CONTRALTO  
Formal and Informal Music  
Personal Management 237 East 20th St., New York

**ELLEN KINSMAN MANN**

TEACHER OF SINGING  
508 FINE ARTS BLDG., CHICAGO  
Tel. Harrison 2303

**Louise St. John WESTERVELT**

SOPRANO  
TEACHER OF VOICE  
Columbia School of Music  
509 S. Wabash Ave., Chicago

**KRAFT**

Concert — TENOR — Oratorio  
Associated with Frank La Forge  
14 West 68th St. New York City

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director, Brick Church, Temple  
Beth-El, Union Theological Seminary,  
412 Fifth Ave., New York

**OTTO LUENING**

Composer—Conductor  
2 1/2 years executive director Opera Dept. Eastman School  
Vocal Coach—Theory and Composition  
687 Lexington Avenue, N. Y. Tel.: Plaza 7692

**BUTLER** Soprano

CONCERTS  
PUPILS ACCEPTED  
512 Fine Arts Building Chicago, Ill.

**HAMILTON MORRIS**

Soprano CONDUCTOR Teacher  
169 Columbia Heights, Brooklyn, N. Y. Tel. 6935 Lafayette

**SIBYL SAMMIS MacDERMID**

SOPRANO PUPILS ACCEPTED  
SHERMAN SQUARE STUDIOS: 160 W. 13rd St., New York City  
Tel.: Trafalgar 6791 and Endicott 9748

**TITTA RUFFO**

Viale Tiziano 14, Rome, Italy  
New York Address:  
c/o Fred'k W. Sperling, 27 Cedar St.

**RICHMOND**

THE HOOSIER BARITONE  
Address care of Wilson Lamb  
Metropolitan Building Orange, N. J.

**ESTHER HARRIS**

TEACHER OF MANY PROMINENT PIANISTS  
KIMBALL BUILDING CHICAGO

**MME. LILLIAN CROXTON**

COLORATURA SOPRANO  
Croxtone Management, Hotel  
Hamilton, West 73d Street,  
New York City

**MARY THOMAS DUFFIELD**

SOPRANO  
CONCERT OPERA RECITAL  
6253 Sheridan Road, Chicago  
Phone: Rogers Park 1237

**VICTOR HARRIS**

TEACHER OF SINGING IN ALL ITS BRANCHES  
(Member of the American Academy of Teachers of Singing)

**NATIONAL OPERA CLUB OF AMERICA, Inc.**

America's greatest organization for  
the furthering of interest in opera

Apply to President for all information

**LAZAR S. SAMOILOFF**

Teacher of J. Clausen,  
Claire Dux, Helen Stan-  
ley and many other fa-  
mous singers.

Now in  
LOS ANGELES, Calif.  
Studio: 614 South Van Ness Ave.

Under management of L. E. Behmer, Auditorium Bldg.

**PANGRAC STUDIOS**

VOICE — PIANO — ORGAN  
THEORETICAL BRANCHES  
415 Central Park West, New York Tel. Academy 2447

**Georgia STARK**

COLORATURA SOPRANO  
1616 Steinway Hall, 113 W. 57th St., N. Y.  
Mgt.: L. E. Behmer, Auditorium Bldg., Los Angeles, Cal.

**MINTZ**

SOPRANO  
Teacher of Singing  
115 West 7th St., Plainfield, N. J.  
Telephone: Plainfield 9299

**JOHN BARNES WELLS, Tenor**

COMPOSER — RECITALIST  
Management: Harriet Steel Pickernell  
119 West 57th Street, New York Circle 4161

**ALICE HACKETT**

In Musical Interpretations for Young People  
Address: Chicago Musical College  
64 E. Van Buren St., Chicago, Ill.

**FAY FOSTER**

Composer, Vocal and Dramatic Coach  
Dramatic readings to music and costume numbers,  
specialties  
Address—15 West 11th St., N. Y. City

**ARTHUR M. BURTON**

BARITONE  
Fine Arts Building Chicago

**DORA BECKER-SHAFFER**

CONCERT VIOLINIST AND TEACHER—LECTURE RECITALS  
Interviews Thursdays 1—3:30  
Studio: 610 STEINWAY HALL, NEW YORK CITY  
Telephone: Circle 8277

**MARGERY MAXWELL**

SOPRANO  
Bavaria Opera Co.  
CHICAGO CIVIC LIGHT OPERA CO.  
Seneca Hotel Chicago, Ill.

**V. COLOMBATI**

VOICE PLACEMENT—COACHING  
Teacher of Josephine Lucchese  
Summer Address: Via Venti Settembre  
Sanbenedetto del Tronto, Italy. (Prov. Ascoli Piceno)  
New York Secretary: Ida Greenhouse  
71 West 47th St., N. Y. Phone 3813 Bryant

**DANIEL**

VOICE BUILDER  
Diaphragmatic Breathing and Voice Placement  
Studios: 131 West 110th St., New York City  
Telephone Monument 0777

**NORMAN J. CAREY**

IRISH-AMERICAN BARITONE  
Address: 139 West 57th Street, New York  
Telephone Circle 0990

**VERA NETTE**

VOICE TEACHER  
NEW YORK COLLEGE OF MUSIC  
Private Address: 408 West End Ave., N. Y. S. 9155

**ROSANOFF**

CELEBRATED TENOR  
TEACHER OF SINGING  
Formerly of the Imperial Opera in Moscow and lead-  
ing opera houses in Italy. Recommended by Rach-  
maninoff, Serefin and Koussevitzky  
Studio: Hotel Ansonia, B'way & 73d St., New York  
Telephone: Susquehanna 3320

**LLOYD MORSE**

TENOR  
Concert, Opera, Oratorio  
c/o Musical Courier  
113 W. 57th St. N. Y.  
Private Phone: LOBrain 6895

**THE BEAUFORT**

140 West 57th Street  
Tel. 3053 Circle

**Baroness Katharine E. Von Klenner**

1730 Broadway, New York



## Splendid Singing and Acting Thrill Ravinia Audiences

Second Week of Season Auspiciously Opened With Barber of Seville—  
La Rondine Feature of Week with Bori and Johnson Sharing Honors—Fra Diavolo, Faust, Romeo and Juliet Presented With Star Casts—Sunken Bell and L'Amore Dei Tre Re Repeated.

THE BARBER OF SEVILLE, JUNE 29

The first performance this season of The Barber acted as a stimulant to those suffering of spleen and melancholy, which are in these days of depression epidemic in this part of the world. From the point of view of high comedy The Barber as presented at Ravinia is well nigh perfect. The audience laughed at the clever antics of all the principals, who enjoyed their own comedy and that of their colleagues as much as the audience did.

Florence Macbeth has in the last few years improved greatly as a fun maker. Her Rosina was highly satisfactory and her vivacity aided materially in making her presentation one of the high spots of the performance.

Mario Chamlee was irresistible as Count Almaviva. Since our boyhood we have often wondered if Don Basilio and Dr. Bartolo were not blind, since they could not recognize the Count in the disguise of a soldier, as generally speaking the interpreters of this part take little trouble to make their features unrecognizable in the second act. Chamlee's disguise is so complete that the auditors were taken aback when the popular tenor made his appearance as a tipsy soldier. Had Chamlee worn a mask he could not have been more successful in his disguise. Wearing red whiskers, carrying not only the traditional sword, but also a gun and a whip, his costume was so original, so grotesque that his colleagues on the stage, unaware of his masquerade joined with the public in their laughter. Then, too, throughout the episode in the home of Dr. Bartolo, Chamlee

was so comical as to provoke hysterics even among austere critics.

Mario Basiola, not wishing to be outdone by Rosina and the Count, threw his usual reserve to the winds and joined in the merriment.

The Don Basilio of Lazzari has long been recognized as a grotesque masterpiece on the stage of Ravinia. Vittorio Trevisan, king of the buffos, was as ever very funny, but as he stayed within the bounds of high comedy, his antics did not provoke quite as much giggling as is generally the case when this sterling artist is billed as the tutor of pretty Rosina; nevertheless, he made his usual hit with the spectators. Lodovico Oliviero as Fiorello and Anna Correnti as Berta rounded up the excellent cast. Papi conducted.

LA RONDINE, JUNE 30

Last July the habitués of the Theater in the Woods were made acquainted for the first time, with Puccini's La Rondine, and at the time the writer reported that the work had met with the complete approval of the listeners. Heard for the first time this season with the same cast that performed so well a year ago, the verdict rendered anew by the public proved that La Rondine is one of the most enjoyable operas of the day when given with such worthy singers as those brought together by Director Eckstein. The tableaux were gorgeous; the stage management excellent and the orchestra under Papi played the music exquisitely.

Lucrezia Bori re-appeared in the role of Magda, in which she had left unforgettable memories. Her comedy left nothing to be

desired. She acted the role with the intelligence that characterizes all her personifications. Every one of her gestures had a meaning of its own and she pleased the eye as much by her actions as she charmed the ear by her song.

Mme. Bori, however, did not run away with the success of the night, which was shared not only by Edward Johnson, superb in every respect as Ruggero, but also by Florence Macbeth and Armand Tokatyan.

The balance of the large cast was equally excellent. Margery Maxwell looked ravishing to the eye as Yvette; likewise Philine Falco as Bianca and Ada Paggi as Suzy. Well worth noticing, also, were Louis D'Angelo as Rambaldo; George Cehanovsky as Perichaud; Marek Windheim as Gobin and Paolo Ananian as Crebillon.

Ruth Page and Blake Scott, as well as

the corps de ballet, contributed in no small measure to the success of the night.

LA CAMPANA SOMMERSA, JULY 1

The first repetition of the season took place on July 1, when Respighi's Sunken Bell, which had the honor of opening the season, was given with the same cast that performed so efficiently at its first hearing. Elisabeth Rethberg, Lola Monti-Gorsey, Julia Claussen, Margery Maxwell, Giovanni Martinelli, Mario Basiola and Virgilio Lazzari, in their respective roles, again captivated the audience.

L'AMORE DEI TRE RE, JULY 2

One of the most popular bills at Ravinia is, without doubt, Montemezzi's L'Amore Dei Tre Re. They do it gloriously here, (Continued on page 16)

## Stadium Season Opens With Ecstasy

Van Hoogstraten Conducts Philharmonic-Symphony Orchestra in Delightful Program—Addresses by Adolph Lewisohn and Walter W. Price.

Ideal weather conditions attracted a mammoth crowd to the opening concert of the thirteenth Stadium season last Monday evening.

The Philharmonic Orchestra, just returned from its triumphal European tour, and Willem van Hoogstraten, for the ninth year Stadium conductor, received a royal welcome, and after a few introductory remarks by Mr. van Hoogstraten, the orchestra plunged into the rousing opening chords of the Meistersinger prelude. The program further contained Strauss' Til Eulenspiegel,

Ravel's Bolero (Stadium first time), and the fifth symphony of Tchaikowsky.

Between numbers Mr. Lewisohn delivered his customary first night address, outlining the scope and purposes of the season, and Walter W. Price, of the stadium concerts committee, made a speech in which he extolled the achievements of Mr. Lewisohn, donor of the stadium, and the untiring efforts of Mrs. Charles Guggenheim in behalf of the success of the concerts.

All in all, it was a most auspicious beginning of the season.

### Maria Nemeth's Triumph at La Scala

MILAN.—One of the big events of the spring season at La Scala was the first appearance in Milan of Maria Nemeth, famous prima donna soprano of the Vienna State Opera. It is not exaggerating to say that her's was perhaps the biggest success achieved by a non-Italian singer at La Scala in recent years. To gauge properly the tremendous impression which this Viennese artist made here, it must be remembered that the role of Turandot, which she sang at La Scala, has been heard here from the greatest Italian artists, but Mme. Nemeth need fear comparison with none of them.

The occasion of Mme. Nemeth's guest appearances was a series of special performances of Turandot given in connection with the big International Trade Fair. Large audiences were present and showed their unstinted admiration of Mme. Nemeth's famous ringing top tones and of her striking histrionic delineation of the trying role. Maestro del Campo conducted and George Thill and Giudice were the soprano's protagonists.

Reports of Mme. Nemeth's recent triumph at Monte Carlo as Turandot had pitched Milano's expectations high, and the diva surpassed even these expectations. The management immediately reengaged Mme. Nemeth for a period of six years beginning with the 1930-31 season.

### Leginska Conducts Opera in London

(By Special Cable)

LONDON, July 8.—Ethel Leginska, as the first woman to conduct opera in London, last night won the enthusiastic plaudits of a capacity audience at the Carl Rosa Company's performance of Madame Butterfly. The Daily Express says: "Nothing in the recent Covent Garden season, despite all its vocal brilliance, was as quietly moving as last night's second act." According to the Telegraph, she proved an unqualified success—"stamped the performance with the interest of her strong musical personality, and it was due to her that the climaxes were so surely made and the nervous rhythm of the music so well brought out." The News Chronicle called her the best of the women conductors. SAERCHINGER.

### New Seattle Symphony Orchestra Appointment

The Seattle Symphony Orchestra, Leo S. Black, president, Karl Krueger, conductor, announces the appointment of Mrs. H. M. Stryker as manager of the orchestra. Mrs. Stryker is a well known patron of the arts and has had wide experience in organization. Since her residence in Seattle, she has been identified not only with patriotic

work but also with the work of the Music and Art Foundation, an organization active for the good of all the arts and seeking to coordinate and unify all efforts in behalf of the arts in Seattle.

### Edith Mason Triumphs at Covent Garden

(By special cable)

LONDON, July 7.—Edith Mason scored a great triumph as Gilda in Covent Garden season's last performance of Rigoletto. She captured the audience both by the superb quality of her voice and by the dramatic intensity of her acting. There were twenty recalls after the third act. The critics are highly enthusiastic, the Daily Telegraph saying: "It is some time since Caro Nome, to mention but one instances, came through with such coruscating brilliance." C. S.

### German Grand Opera Re-Engages Artists

The German Grand Opera Company has announced the re-engagement of the following artists for its third American tour next season: Johanna Gadske Wagnerian soprano, formerly of the Metropolitan; Margarethe Baumer, soprano; Johannes Sembach, tenor, also formerly of the Metropolitan; Richard Gross, baritone; Carl Braun, Hans E. Hey, Laurenz Pierot, bassos. Gotthold Ditter, baritone, who sang with the company last season, has signed a contract to sing in Germany next season.

### Moiseiwitsch Acclaimed in South Africa

Benno Moiseiwitsch is reaping his usual triumphs on his present tour of South Africa. After his opening concert in Johannesburg the following cablegram was received in London: "Moiseiwitsch sensational success, playing crowded houses. Greatest enthusiasm ever witnessed in South Africa."

### Max Roth for New York German Opera Company

BERLIN.—Max Roth, from the Staatsoper, has been engaged to sing for several months next season with the New York German Opera Company. His roles will include Wotan, Hans Sachs, Kurwenal, Sebastiano and—for the first time—Don Giovanni.

### Strauss and Krauss for Vienna Philharmonic

VIENNA.—The question of Furtwängler's successor as conductor of the Vienna Philharmonic Orchestra has now been settled. Richard Strauss and Clemens Krauss will divide the next season between them.



Photo by S' Ora, Paris

LILY PONS,

coloratura soprano, about whom many have wondered owing to the nonchalant manner in which she recently visited the United States and on being heard sing was immediately engaged by the Metropolitan Opera Company.

## Vienna's Festival Weeks Marred by Too Much "Tourism"

Bruno Walter's Two Concerts Form Genuine Festival Events—Wiener Wald Excursions and Open Air Serenades a Part of the Program—Hampton University Choir, Saminsky, Zaslavsky and Other Americans Heard.

VIENNA.—With festivals going on all over the European map, Vienna could not be idle; so for the past three or four years we have had our Festival Weeks, though each year they have diminished in scope and artistic achievement. The organizers are, significantly enough, the Commission for the Furtherance of Tourist Trade in Austria—a lengthy denomination for so mundane a cause.

The said gentlemen, heedful of the interests of Austria's hotels and business men, are obviously under a misapprehension. The annual London "Season" sees its object in international operatic performances; Berlin, ever active, has for two seasons past followed suit with a surplus of often artistically uninteresting but always internationally attractive programs for the annual summer festival. Vienna alone considers the "Viennese note" as a suitable and sufficient attraction to foreign tourists who, after all, are and must be the Alpha and Omega of any real festival anywhere. That is a fundamental mistake and must lead to failure.

The program of this year's Festival Weeks illustrates the point. To be sure, the Vienna Opera is a marvellous theater; the best in Europe, perhaps. But its contribution to the festival consisted of the one thing that was certain not to interest tourists, namely a cycle of modern Austrian operas. It included the operas of Erich Korngold, Ernst Krenek (the well-worn Jonny), Alban Berg

(Wozzeck—a great work but not for hot summer nights); also, by way of "novelty," Oberleithner's rustic opera, Der Eiserne Heiland and Salmhofer's ballet, The Ne'er-do-well in Vienna.

The Oberleithner opera was given at the Volksoper thirteen years ago and its radius of success remained limited to Austria and a few German cities; it might have served for a festival revival had there been a star cast. Salmhofer's ballet is amusing, but on the whole too modest an affair for such an occasion. Berlin invited men like Kreisler, Schnabel and Stravinsky for concerts, like Lauri-Volpi and Gigli for operatic performances; she offered an international bill of fare for international visitors. Vienna was, as usual, too modest.

### BRUNO WALTER RETURNS IN TRIUMPH

The two genuinely festive concerts were those given by the Vienna Philharmonic Orchestra with Bruno Walter as guest conductor. Viennese music, of course, made up the program, which included Haydn, Beethoven, and Mahler's second symphony. Walter came at the moment that Furtwängler bade good-bye to Vienna with a manifesto that reminded us much of the late Russian Tsar's famous proclamation to his "beloved Jews," containing platonic assurances of undying gratitude and love which were intended to soften the blow. Vienna survived with stoic heroism. Walter's two guest con-

certs with the Philharmonic did more to palliate it; he is Vienna's other god among conductors.

It is generally believed that Walter has an ambition to be permanently connected with the Vienna Philharmonic. But equally it is generally known that the Philharmonic never really wanted him. For "racial" reasons. That has often been denied, but never convincingly. At any rate Walter came back and his concerts were a triumph. Everybody was sure of his appointment. A few days later the wonderful secret was out that Clemens Krauss is the future conductor, with Richard Strauss as "honorary guest conductor" for two or three concerts, and with the faint prospect of Toscanini conducting one of the series. So once more the famous orchestra and the Vienna Opera, of which the Philharmonic is a vital part, are under the same director.

### PLENTY OF LOCAL COLOR

The obtrusive "Viennese note" of the Festival brought strange fruits, excursions to the Vienna Woods, arranged for the benefit of fictitious visitors, the flood-lighting of the lovely old aristocratic palaces and churches (an event which, owing to its importance and unique character was programmed under the appropriate title of "Vienna, the City of Light").

In one instance, at least, the local color of the town was well utilized for the cause of music; namely in two open air serenades, given at night on the Josefs-Platz by the Vienna Philharmonic under the direction of Erich Korngold and Robert Heger. Again, of course, the inevitable Viennese music, but this time at least in keeping with the locality. The Josefs-Platz constitutes an ideal open-air concert hall, with its marvellous baroque architecture and excellent acoustics. These concerts, if consistently continued, might make a real attraction not unlike those of the Piazza San Marco of Venice.

Otherwise the concert schedule was meager. A little chamber music by the Gottesmann Quartet, given in the courtyard of Schubert's birth house and an abundance of

mediocre orchestral music and Männerchor singing, besides some poor operetta productions in the garden of the ex-Imperial Palace. Little enough to "write home" about for whatever foreigners came for that festival.

### HEGER CONDUCTS CHARMING BITTNER OPERA

Oberleithner's Der Eiserne Heiland requires little further comment. Of the "song opera" type, it is not unlike Kienzl's early and successful Evangelin and Le Ranz des Vaches. It suffered by comparison with Julius Bittner's delightful little Austrian opera, Das hölliche Gold, persistently neglected by the Staatsoper and only casually revived during the festival as a stop-gap to make a whole evening with Salmhofer's ballet. Under Heger's baton, it once more proved a real pleasure. Oberleithner's piece, conducted by Alwin, profited from the presence in the cast of Josef Manowardo, who created the role at the Vienna Volksoper premiere in 1917, and who again gave it a gripping, tensely dramatic impersonation.

Salmhofer's ballet was the sole choreographic effort of the Staatsoper for the season, aside from Sasha Leontieff's ill-fated production of Falla's El Amor Brujo, which ended the Viennese career of this gifted actor but incapable maitre de ballet. With Leontieff out, and Bronislava Nijinska, the coming ballet mistress, not yet in, the Staatsoper was rather at a loss for a ballet novelty. The scenario of The Ne'er-do-well in Vienna being the work of Crete Wiesenthal, the natural thing was to allow the charming authoress not only to dance the title role but also to devise the choreography. The result was a happy one all round, at least so far as the basic "Viennese note" is concerned. Wiesenthal, the eternally youthful and slender, made a bewitching boy and her dance arrangements were on the whole excellent.

### SALMHOFER'S NEW BALLET

The composer, Salmhofer, is a typically Viennese figure, brimful of talent but devoid

(Continued on page 24)

### ARTURO DE FILIPPI

TENOR  
Address: 223 West 70th St., New York  
Tel.: Buequehanna 3625

### RALPH ANGELL

ACCOMPIANIST  
8536—79th Street, Jackson Heights, L. I.  
Telephone: Havemeyer 3800

### MRS. STACEY WILLIAMS

VOICE  
708 Fine Arts Building, Chicago, Ill.  
Phone Wabash 6929

### L. LESLIE LOTH

PIANIST—COMPOSER  
Teacher of Piano and Composition  
Interviews by Appointment  
SHERMAN SQUARE STUDIOS  
160 W. 73rd St., N. Y. Phone: Trafalgar 6701

### ENRICO CLAUSI

LYRIC TENOR  
825 Orchestra Bldg. Chicago, Ill.

### JACOB WEINBERG

Concert Pianist—Composer—Organist  
Studio: 170 West 89th St., New York  
Phone: Schuyler 7160

### IRMA SWIFT

TEACHER OF VOICE  
Metropolitan Opera House Bldg.  
1425 Broadway New York  
Phone: Penn. 2634 and Traf. 8939

### E. GRIMARD

VOCAL TEACHER  
Pupil of Jean Martapoura of the Paris Grand Opera  
STUDIO 38, 3505 BROADWAY, N. Y. Tel. Edgcombe 6790

### LEON BENDITZKY

3448 ELAINE PLACE, CHICAGO, ILL.

### EDITH HENRY

COACH AND ACCOMPANIST  
Sherman Square Studios  
160 West 73rd St., New York  
Traf. 3558  
Traf. 6701

### MRS. HARVEY D. INGALSBE

31 Years of Normal Work. Eighth Year in New York  
1930 NORMAL CLASS—JULY 5 to AUG. 2  
Studio: 87 Hamilton Place, New York City  
Applications preferred by mail

### Yascha FISHBERG

VIOLIN STUDIO  
336 West 95th St., N. Y. Tel.: 2067 Riverside

### SEYMOUR

MUSICAL RE-EDUCATION CENTER  
HARRIET A. SEYMOUR, Founder  
92-93 Carnegie Hall, 154 W. 57th St., N. Y. City

### LORENZO MONTI-GORSEY

DRAMATIC SOPRANO  
RAVINA OPERA COMPANY  
911 Kimball Hall Chicago

### WALTER SPRY

PIANIST-PEDAGOGUE  
COLUMBIA SCHOOL OF MUSIC CHICAGO

### FREDERICK CROMWEED

PIANIST—ACCOMPIANIST AND INSTRUCTOR  
16 West 64th St., N. Y. C. Tel. Trafalgar 7860

### RADIE BRITAIN

COMPOSER—PIANIST  
INSTITUTE OF MUSIC AND ALLIED ARTS  
228 South Wabash Avenue Chicago

### HORTENSE YULE

SOPRANO  
Address c/o Musical Courier, 113 W. 57th St., N. Y.

### MARIO KINGSBURY-CERATI

VOICE — STAGE TECHNIC — DICTION  
Formerly of the Metropolitan Opera Company  
N 61 Grove Street, New York Tel. Spring 8840

### DAVID ZALISH

PIANIST—PEDAGOGUE  
Studio: 113 W. 57th St., N. Y. Tel.: Circle 3413  
and 181 E. 92nd St., B'klyn, N. Y. Tel.: Blooms 9333

### HORTENSE DRUMMOND

CONTRALTO  
OPERA—CONCERT—RECITAL  
519 Sunset Road, Winnetka, Ill.

### VOCAL TEACHER

of Wide Experience  
Pupil of Arthur J. Hubbard, Wants Connection  
with School of Music. Address "J. M." 825  
Orchestra Bldg., Chicago, Ill.

### GEORGIA GRAVES

CONTRALTO  
CONCERT—OPERA—ORATORIO  
4 West 82nd Street, New York Tel. Endicott 7365  
(If No Answer Call Buequehanna 4599)

### EBB SUNDSTROM

VIOLINIST  
Conductor Woman's Symphony Orchestra of Chicago  
4921 N. Sawyer Avenue Chicago, Ill.

### CHRISTOPHER HAYES

TENOR  
AT PRESENT TOURING EUROPE

### The Center for Modern Music

J. & W. CHESTER LTD.  
11 GREAT MARLBOROUGH STREET  
LONDON, W. 1  
Complete Catalogues post free on application

### ARIEL GROSS

PIANO TEACHER  
Pupil of Isidor Philipp—Summer Class  
904 Carnegie Hall, N. Y. Tel: Circle 3311

### WALTER CHARMBURY

PIANIST  
STUDIO: 611 STEINWAY HALL, NEW YORK  
Tel. Circle 4036

### CAROLINE BEESON FRY

TEACHER OF SINGING  
2 Orchard Parkway, White Plains, N. Y.  
810 Carnegie Hall New York, N. Y.

### ZAR BOUSON

COLORATURA SOPRANO  
A Care of MUSICAL COURIER, 113 W. 57th St., N. Y.

### EDITH BIDEAU NORMELLI

CONCERT SOPRANO  
1515 Hinman Avenue, Evanston, Ill.  
H Phones: University 7278 and Greenleaf 3523

### JESSIE B. HALL

Exclusive Management  
Eva Gordon Horodsky Audrey Call William Miller  
Contralto Violinist Tenor  
610 FINE ARTS BLDG., CHICAGO. TEL. HARRISON 9228

### ZELZER & KALLIS

Concert Management  
130 No. Wells Street  
Chicago, Ill. Telephone: Franklin 4620

### Antonietta STABILE

DISEUSE  
OPERA IMPERSONATIONS  
Mgt.: BERTHA ZOBEL, 140 W. 69th St., New York  
Tel.: Endicott 4599

### SALVATORE COTTONE

Vocal Teacher  
and Coach  
Viale Montenero, 80  
Milan, Italy

### NEW VOCAL METHOD

Tremolo, breaks, limited  
range, etc.,  
POSITIVELY CORRECTED  
Class Lessons \$3 Private Lessons \$10  
HELEN BRETT  
Studio 205 West 57th Street, New York City  
Tel. Circle 5420

Ask for  
**Century** SHEET MUSIC  
You can't buy better—  
why pay more?

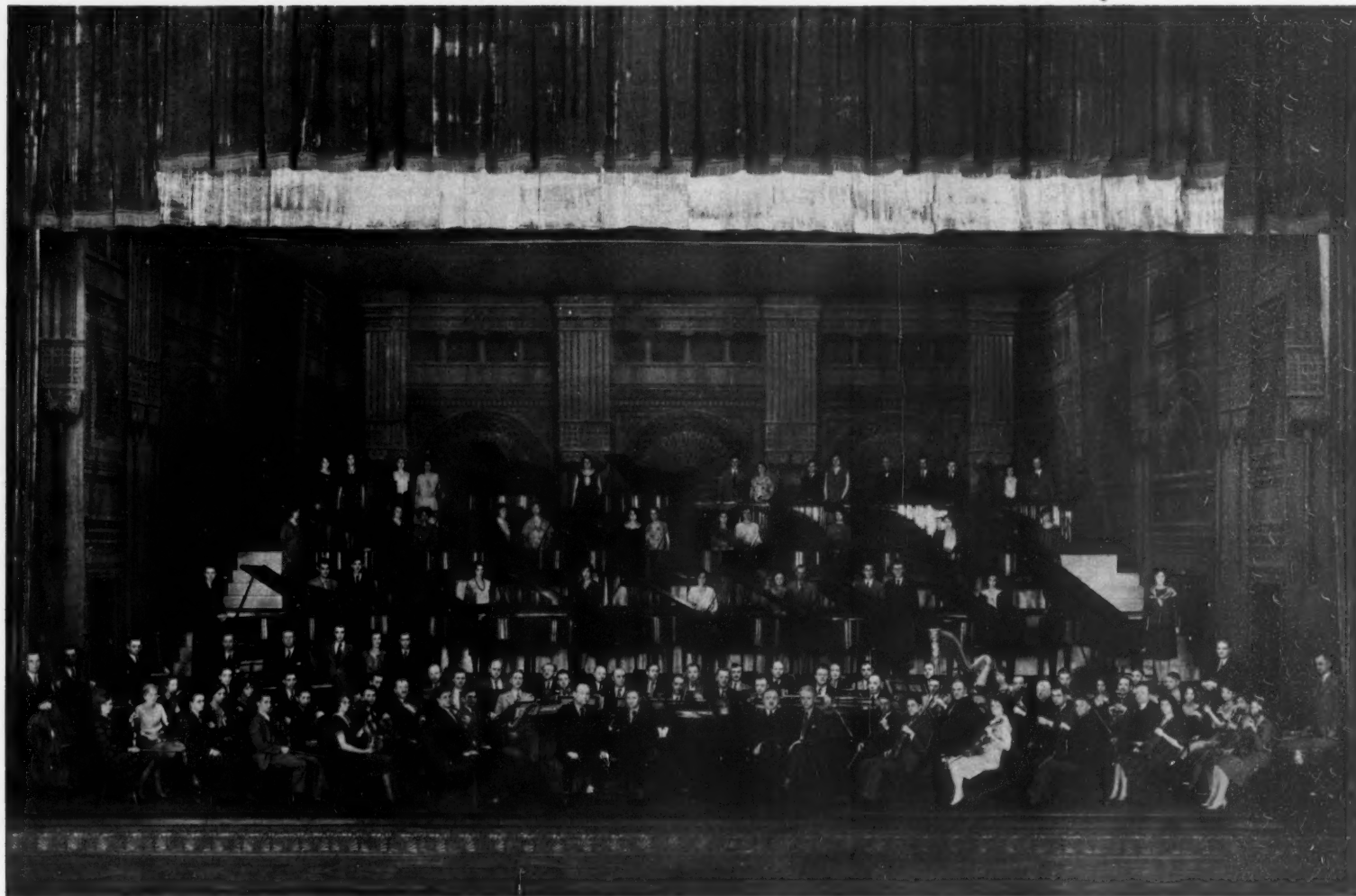
CENTURY gives you the world's best music beautifully printed on the best paper! What more can sheet music be! There are over 2500 compositions in the Century catalogue all 15c—(20c in Canada), all certified to be exactly as the masters wrote them. Ask for Century—Patronize the Century dealer. Complete catalogue of over 2500 compositions free on request.

Thousands of successful teachers use and recommend CENTURY CERTIFIED MUSIC exclusively—because they know it is all that good music can be at half the price or less; and they know parents appreciate the saving.

**15¢**

CENTURY MUSIC PUBLISHING CO.  
203 W. 40th Street, New York City





COMMENCEMENT CONCERT AND EXERCISES AT THE CHICAGO MUSICAL COLLEGE

In the front, center, will be recognized, from left to right, Leon Sametini, Percy Grainger, Rudolph Ganz and Wesley La Violette. (Kaufmann & Fabry photo).

## Chicago a Summer Haven for Students and Teachers

Activities at Conservatories, Schools, and Studios Augur Well for  
Successful Summer Session—Percy Grainger Gives Lecture—  
Recital, and Combines With Leon Sametini in Sonata  
Recital—Other Notes.

CHICAGO.—The musical season in Chicago never closes nowadays. It is of twelve months' duration. As a matter of fact, this city has become the largest summer resort in the country, and visitors galore come into our midst to enjoy the cool breezes of Lake Michigan, while the musically inclined journey to Ravinia to hear excellent performances given by world renowned singers under the best conditions. Even though the regular season of recitals comes to a close in April, many famous artists are heard during the summer months under the auspices of the leading music schools. While our Chicago representatives journey to Europe, via Iceland, Denmark and Sweden, we remain home to report the many musical events that take place, and to travel nightly to Ravinia, the mecca of operatic wonders.

### CHICAGO MUSICAL COLLEGE ACTIVITIES

Robert Long, tenor, artist pupil of Graham Reed, was guest artist on the Kilowatt Hour at Radio Station WTMJ in Milwaukee, Wis., on June 23.

Leona Laub, lyric-soprano, artist pupil of

Mme. Aurelia Arimondi, was soloist at the Optimists' banquet, in Louisville, Ky., on June 24. She also appeared as soloist over Radio Station WHAS at Louisville, June 29.

Emogene Carpenter, pianist, artist pupil of Lillian Boguslawski, is filling an engagement at the Senate Theater.

A sonata recital was given at the Cinema Art Theater on July 1 by Leon Sametini, violinist, Percy Grainger, pianist, Goldie Gross, cellist (all members of the college faculty), and Alex Pevsner, viola, artist-pupil of Leon Sametini.

All recitals after July 1 will be presented at the Cinema Art Theater, East Chicago Avenue, as the Central Theater is undergoing a complete transformation into a modern motion picture and recital theater.

### JAN CHIAPUSSO IN LECTURE RECITAL

During the summer session Bush Conservatory is presenting Jan Chiapusso pianist, in a series of historical lecture recitals which include the following: Bach, spirit of his time, his personality, organ works and

piano works, on June 28; composers of the sixteenth, seventeenth and eighteenth centuries, July 5; Beethoven on July 12; Ornammentation, July 19; The Romantic School, July 26, and Modern Composers on August 2. At each lecture recital, Mr. Chiapusso will play the compositions discussed.

### JULIA REBEIL MAKES CHICAGO DEBUT IN COLLEGE SERIES

The fourth of the series of the Chicago Musical College artist recitals was given in Central Theatre on June 28, by Julia Rebeil. Miss Rebeil, who received the honorary degree of Master of Music last week, comes from the University of Arizona at Tucson, where she is head of the piano department. A very brilliant technic was displayed in her playing, coupled with the necessary musicianship to make it interesting. Beginning with two lesser known compositions, I Call on Thee, Lord, and Rejoice, Beloved Christians by Bach-Busoni, and Rhapsodies Op. 79 No 1 and Op. II by Brahms, she continued with the sonata Op. 35 by Chopin, and in closing played two Poemes by Scriabine, In May and Scherzino by Ganz, and La Puerta del Vino, La fille aux cheveux de lin and Feux d'artifice by Debussy.

### TRUMBULL ARTIST PUPIL SUMMERING IN CHICAGO

Eva Englehart, artist pupil of Fay and Florence Trumbull, now engaged as piano instructor in Lindenwood College, St. Charles, Mo., is spending the summer in Chicago, where she is doing extensive coaching with Florence Trumbull on concert programs for the next season.

### SERIES OF SUMMER RECITALS AT AMERICAN CONSERVATORY

Following is a list of summer recitals given at the American Conservatory: in the morning of June 28 the children's department was presented under the direction of Louise Robyn; in the afternoon members of Adolf Weidig's composition class were heard. Scott Willits, violinist; Elizabeth Willits, pianist and Edward Eigenschenk, organist gave the recital on July 2. Louise Winter, soprano; Heniot Levy, pianist, and Herbert Butler, violinist, on July 9; on July 16, a two-piano recital by Aletta Tenold and Grace Welsh; July 23 the opera class under the direction of Edoardo Sacerdote. On July 26 Public School Music department under direction of O. E. Robinson, and on July 30 the artist piano pupils of Josef Lhevinne; voice pupils of Karleton Hackett and violin pupils of Herbert Butler will be heard.

### ENRICO CLAUSI AT CHICAGO HEIGHTS

Enrico Clausi, tenor, who, after spending several years in Europe returned to Chicago last spring, where he was heard in a very successful recital at the Studebaker Theater, has been kept busy ever since, appearing in and around Chicago. On June 26 Mr. Clausi was heard at the Masonic Temple in Chicago Heights in a program in which he had the assistance of Zelma Padula, soprano, and Charles Lurvey, pianist accompanist. In glorious voice the popular tenor won his usual artistic success in Donizetti's Una Furtiva Lagrima from Elisir d'Amore; Carpi's Occhi di Fata; Ah non credevi tu from Thomas' Mignon; M'ap-

(Continued on page 16)

**VITTORIO TREVISAN**  
OF CHICAGO OPERA ASSOCIATION  
Vocal Studios:  
400 Fine Arts Building, Chicago, Ill.  
Phone 4109 Wabash

**EMMA CANNAM**  
SOPRANO  
Concert—Recital—Oratorio  
"Voice of great beauty"—Ernestine Schumann-Heink  
501 McCormick Bldg. Chicago

Mr. and Mrs.

**HERMAN DEVRIES**  
TEACHERS OF SINGING  
Address  
Mrs. Devries: Congress Hotel, Har. 3300  
Mr. Devries: Gunn School, Wab. 2898.

**HOWARD WELLS**  
Pianist and Teacher  
Author of "THE PIANIST'S TRUMP" and  
"EARS, BRAIN AND FINGERS"  
506 Fine Arts Bldg. Chicago, Ill.

**ANDRÉ SKALSKI**  
CHICAGO MUSICAL COLLEGE  
64 East Van Buren St. Chicago, Ill.

JOHN DWIGHT **SAMPLE** FANNIE COLE  
Tenor Soprano  
ART OF SINGING  
624-625 Fine Arts Bldg., Chicago.  
Phone 3614 Webster

**EDGAR NELSON**  
Coaching, Oratorio and Vocal Repertoire  
BUSH CONSERVATORY  
839 North Dearborn St. Chicago

ESTHER LUNDY  
**NEWCOMB**  
SOPRANO  
Address Secretary: 1625 Kimball Bldg., Chicago

**DR. J. LEWIS BROWNE**  
DIRECTOR OF MUSIC  
Chicago Public Schools

**GORDON CAMPBELL**  
PIANIST—ACCOMPANIST—COACH  
Repertoire for Vocalists and Instrumentalists  
CHICAGO MUSICAL COLLEGE  
Home Phone: Edgewater 8921

**EDWARD COLLINS**  
Pianist—Composer  
Conductor  
64 East Van Buren St., Chicago, Ill.

### Jean Warren Carrick, Dean of Dunning System Faculty

Jean Warren Carrick was named by Carre Louise Dunning to become dean of the teaching faculty of the Dunning System of Improved Music Study. The faculty consists of twenty-five normal teachers living in the principal centers of the United States and 1200 teachers of children located in every state. Kate Dell Marden of Portland, Ore., Virginia Ryan of New York City, and Catherine Bird of Detroit were named by Mrs. Dunning to assist Mrs. Carrick in their especial geographic sections by heading the work in the West, Middle States and Eastern States. Other teachers on the advisory board are Beatrice Eikel, Kidd-Key College, Sherman, Tex.; Harriet Bacon MacDonald, Mrs. Wesley Porter Mason, Mrs. Laud German Phippin, Dallas; Adda Eddy, Cincinnati; Allie E. Barcus, Ft. Worth; Dora Chase, Brooklyn, and Mrs. H. R. Watkins, Oklahoma City.

Mrs. Carrick has been very prominently identified with the musical progress on the Pacific Coast during the last fifteen years. Prior to that time she was a teacher in New York state and the middle West. Her wide experience and musical training for teaching, together with her executive ability caused Mrs. Dunning to select her to head the Dunning System at the time of her demise. The entire normal faculty acquiesce and support Mrs. Dunning's choice.

Mrs. Carrick assumed her duties as Dean in September of last year, and, through the



JEAN WARREN CARRICK

organization and plans made by herself and the advisory board, she has effected a most apparent growth of the work in all sections. Mrs. Dunning, originator of the course for pupils through their first four grades of music study, was among the pioneers in class piano instruction for children. Her course has been inaugurated in the studio curricula of 1200 of the most progressive music teachers of the country and the demands for the work is constantly increasing. Mrs. Dunning had secured endorsements of her plan of presenting musical fundamentals from scores of the world's leading musical educators. Teachers throughout the country accede that it is comprehensive and gives them the entire preparation for developing every phase of musical performance and appreciation through the point of what is generally termed fourth grade difficulty. The subjects fully covered are notation, rhythm, all scales, intervals, triad and seventh chords, sight reading, ear training, modulation, transposition, original composition, classic and modern piano literature, history, solo and ensemble playing. The teaching idea is based on the most effective

psychology of dealing with childhood. All subjects are presented from the musical and aural standpoint, but, with the interesting plan of presentation, the child has been prepared with an ability to intelligently express its thoughts musically at the instruments.

Mrs. Carrick has been engaged to be guest instructor of the class of teachers to be held in connection with the Dunning Teachers' National Convention in Colorado Springs, July 25th and 26th. This being the first time that the convention is to be held outside of New York City, a large number of teachers will be present from the Pacific Coast and most every state. Following the Colorado Springs class Mrs. Carrick will conduct teachers classes in Los Angeles, San Francisco and New York City.

Normal classes in session at this time are those of Allie E. Barcus, Ft. Worth; Elizabeth Reed Barlow, Atlanta; Catherine Bird, Detroit; Jean Warren Carrick, Portland, Ore.; Dora A. Chase, Brooklyn; Adda C. Eddy, Cincinnati; Beatrice Eikel, Sherman, Tex.; Ida Gardner, Tulsa; Gladys Marsalis Glenn, Amarillo; Florence Grasle, Lansing; Harriet Bacon MacDonald, Laud German Phippin, Mrs. Wesley Porter Mason, Dallas; Kate Dell Marden, Portland; Ellie I. Prince, Richmond, Va.; Stella Seymour, San Antonio; Gertrude Thompson Davidson, Albuquerque, and Mrs. H. L. Watkins, Oklahoma City.

### Mme. Dossert's Activities

Deane Dossert has returned to Paris, after a most successful season in London. It was the earnest solicitation of some of her prominent students that induced her to visit the British capital. Such splendid results have been accomplished that there is no doubt of her return there next spring.

Among her artist-students Mme. Dossert numbers Keith Falkner, baritone soloist of St. Paul's Cathedral and concert favorite of the English public of whom the eminent critic, Ernest Newman, says: "Obviously so fine an artist that this country cannot possibly keep him long." The critic of the London Daily Telegraph writes as follows: "He is impeccable both as regards voice and style."

Mme. Dossert returned in time for the Paris debut of Arnoldo Lindi, another of her artists, who sang the role of Radames to the Aida of Elisabeth Rethberg at the Opera. Lindi, while in London, made sixteen new records for the Columbia Company. He will remain some time in Paris before going to Stockholm where he will fulfill several important engagements.

### Prydatkevitch Soloist With Newport Casino Orchestra

Roman Prydatkevitch, violinist, has been engaged as soloist with the Newport Casino Orchestra for August 10.

With the accompaniment of this orchestra, Mr. Prydatkevitch will perform the Concerto by Mendelssohn, and his own pieces based on the Ukrainian folksongs. The engagement is the outcome of his recent successful debut in Town Hall which found a general favorable recognition in the New York newspapers. There is an evident interest in the debut of Mr. Prydatkevitch shown unequivocally by influential musical circles of New York, and it is felt that his success will result in a new

### Pianist — Artist Teacher

Director Columbia School of Music  
509 So. Wabash Ave Chicago, Ill

acknowledgment on the part of such an important social center of America as Newport.

The Newport Casino Orchestra is proud of its conductor, Theophil Wendt, who in 1914 organized and conducted the Capetown Symphony Orchestra of South Africa. He is well known in the United States both as a composer and as conductor of the People's Symphonic Orchestra in Boston, Mass.

### Oliver R. Stewart Marries Ruby Gerard de Laet

The Little Church Around the Corner was the scene of the recent wedding of Oliver Stewart, tenor, and Ruby Gerard De Laet, violinist, the Rev. Dr. Randolph Ray officiating. The bride was given in marriage by Jan de Laet, Mrs. Hazel Sterling was matron of honor, and Miss Muriel de Laet the maid of honor. Mr. Stewart's father, Thomas J. Stewart, was best man, and the ushers were Robert, Arthur and Thomas Stewart, Jr., all brothers of the bridegroom, and Walter Benedict Baer. The wedding trip included a stay in Canada and a visit to Mr. Stewart's parents at their country place, Bide-a-Wee, at Williamstown, Mass. After a short stay in New York following the honeymoon, Mr. and Mrs. Stewart will sail for Europe where Mr. Stewart is to appear in opera.

### Life on Dorothy Caruso Recording Studios

Life had the following to say regarding the recording at the Dorothy Caruso studios: "Something new in records has been inaugurated by Mrs. Enrico Caruso. At her Recording Shop on East Sixty-second Street one may immortalize his or her voice in the form of a phonograph record by sitting in a sound proof booth and singing, talking or yelling into a microphone. Different size records may be made at corresponding prices. Many people took advantage of this during the holidays and sent records as Christmas cards."

### Morgan Trio in N. B. C. Series

The National Broadcasting Company announces that the Morgan Trio (Frances, violinist; Virginia, harpist, and Marguerite, pianist) will play a series of four chronological recitals over WEAF and its network on Friday afternoons, July 11, 18, 25 and August 1, from three-thirty to four o'clock. The programs will consist of serious music covering the contrapuntal, classical, romantic and modern schools.

The trio will make a tour next season under the direction of the Artists' Service Bureau of the N. B. C., to be booked by Thorp McClusky, who is acting as their American representative. During the summer the trio will play in Newport, Bar Harbor and Narragansett Pier.

### Warren Summer School Opens

The Frederic Warren Summer School opened on June 1 at Madison, N. H., where Mr. Warren has his rural residence. The Madison Trio of women's voices from the school will broadcast and give concerts, and there will be students recitals. Mr. Warren is a member of the American Academy of Teachers of Singing, the New York Singing Teachers' Association, and so on, and in winter has his studio in New York. He has built himself a beautiful home at Madison, N. H., and has also had built for his use an open air theater. As a result of Mr. Warren's efforts, the music colony at Madison is developing in an interesting manner in one of the most picturesque spots in New England.

### Nadworney Features Maduro Composition

Devora Nadworney, exclusive NBC artist, introduced Master Music's feature song by Charles Maduro, entitled In Old Granada, and scored highly with her first broadcast of this song on the Strings and Bows hour, on the NBC network, with Godfrey Ludlow conducting. So successful was she with this song that Miss Nadworney decided to put it on a feature program on June 22, over WEAF.

**JOHN HUTCHINS**  
Vocal Diagnostician  
Teacher of Gladys Baxter, Allen Prior, Jack Whiting, George K. Arthur and other Broadway and Picture Celebrities.  
Auditions arranged for students with the leading theatrical producers.  
STUDIOS: New York 50 W. 87th St. Busquehanna 8498 Modicott 2518  
Paris 88 rue de Varenne  
Apply to Wm. Orth, Assistant

**OLGA DALLAS** SOPRANO  
Now in Europe  
**MALATESTA**  
BARITONE METROPOLITAN OPERA COMPANY  
VOICE PLACING—COACHING—OPERA—CONCERT  
Studio: 215 West 88th Street, New York City Tel. Schuyler 6390

**Frederick GUNSTER**  
Tenor  
Forwarding Address: c/o Musical Courier, Steinway Hall, N. Y.

**CLARE OSBORNE REED**

**LEONORA** DRAMATIC SOPRANO  
  
**CORONA** METROPOLITAN OPERA CO.

**RAISA** Exclusive Management: **R. E. JOHNSTON** 1451 Broadway New York  
BALDWIN PIANO BRUNSWICK RECORDS  
**LEVITZKI** **P I A N I S T**  
Management: **NBC ARTISTS SERVICE**  
711 Fifth Avenue New York City  
Steinway Piano "His Master's Voice" Records





# TRAMPLING ART FOR PROFITS

**F**OR all its virtues, modern industrialism can run amuck under the spur of greed for profits. Witness, the ruin threatening the Art of Music.

300 musicians in Hollywood supply all the "music" offered in thousands of theatres. Can such a tiny reservoir of talent nurture artistic progress?

The true function of the machine is to **increase** the value of the product fed into it—not to **debase** it. Therefore mechanical music, as a **substitute** for Living Music, is a spurious form of progress—like a loom converting good wool into shoddy.

The grind organ, however operated, is a grind organ still. For music is an **emotional art**, a form of social intercourse, and hence dependent upon human contact.

Who profits by the elimination of genuine music from the theatre? **Not** the music-loving public!

If you agree that theatre patrons are entitled to real music—in addition to talking and sound motion pictures, for the price they pay—**HELP SAVE THE ART FROM RUIN**. Enroll with millions of others in the Music Defense League. When the public's voice is raised its will must be served!

AMERICAN FEDERATION OF MUSICIANS  
1440 Broadway, New York, N. Y.

Gentlemen: Without further obligation on my part, please enroll my name in the Music Defense League as one who is opposed to the elimination of Living Music from the Theatre.

Name .....

Address .....

City..... State.....

## THE AMERICAN FEDERATION OF MUSICIANS

(Comprising 140,000 professional musicians in the United States and Canada)

JOSEPH N. WEBER, President, 1440 Broadway, New York, N. Y.

**YEATMAN GRIFFITH**

Voice

TEACHER OF FAMOUS ARTISTS AND OF TEACHERS  
Studios, 52 W. 74th St., New York City Tel. Edinmont 8144**DORA ROSE**

SOPRANO

245 W. 74th St., New York Tel. Edinmont 3073

**ALLAN JONES**

TENOR

Management: Haessel and Jones  
Steinway Hall, New York**IRENE FREIMANN**

CONCERT PIANIST—TEACHER

249 W. 80th St., N. Y. C. Tel.: Susquehanna 7480  
SHERMAN SQUARE STUDIOS, Tel. Trafalgar 6761**PAGANUCCI**OPERATIC COACH — ACCOMPANIST  
CARNegie HALL, NEW YORK  
(Telephone Nevins 3940 for Appointment)**VINCENT V. HUBBARD**

Successor to ARTHUR J. HUBBARD

Vocal Technique, Diction, Coaching, Program Building  
First Assistant: Dr. George L. Dwyer  
246 Huntington Ave. Boston, Mass.**William S. BRADY**

TEACHER OF SINGING

Studio: 137 West 86th St. New York  
Tel. Schuyler 3580**DAISY ELGIN**

SOPRANO

Mgt.: R. E. Johnston  
1451 Broadway New York**JOHN HEATH**

Pianist

Studio, 45ter rue des Acacias, PARIS, May until January.  
Villa Nocturne, Blvd. de Teno, Monte Carlo, January until May.**MUSICAL ADVISORY BUREAU**(Under the direction of MRS. PERCY PITT and  
MRS. LAUREN KENNEDY, Mus. Bae.)  
GROSVENOR HALL, 115 WIMBORNE ST., LONDON, ENGLAND  
Established to assist and to give unprejudiced and unbiased  
advice to artists and students in selecting teachers, ar-  
ranging auditions and recitals, and in helping in estab-  
lishing careers in Europe.**ELIZABETH A. VALDIES**

SOPRANO

PUPIL OF DR. RESZKE AND  
SARATINIStudio—  
1730 Broadway, New York City  
Tel.: Circle 0599**ANN HAMILTON**

Dramatic Soprano

Management: R. E. Johnston  
1451 Broadway New York**MELANIE KURT**Former member of  
METROPOLITAN OPERA COMPANY  
Authorized Representative of  
Lilli Lehmann Method  
Berlin, Germany  
W 50 Schaperstrasse 30**MARY LEWIS**

Soprano

Metropolitan Opera  
Co.

Victor Records

Management: L. E. BEHYMER  
705 Philharmonic Auditorium, Los Angeles, Cal.**Edwin and Jewel Bethany Hughes'**  
*Success in Havana*

Superlative praise was accorded to Edwin and Jewel Bethany Hughes by the entire Havana press after their recent appearance in the Mozart double concerto with the Philharmonic Orchestra in the Cuban capital, under the direction of the gifted Spanish conductor, Pedro Sanjuan. After the concerto Mr. Hughes added a group of solos to the program, arousing such enthusiasm from the audience that he was forced to repeat one of the numbers and to play another encore before his hearers would let him leave the stage of the National Theater.

El Mundo said of the performance: "The concerto in E flat by Mozart for two pianos and orchestra was played by Edwin and Jewel Bethany Hughes, two American artists who enjoy an international reputation on account of their genuinely admirable art. The Hughes are positively splendid performers, whether one considers them from the standpoint of their technique, which shows impeccable precision and accuracy, or from the standpoint of their rare artistic temperament. The concerto was given a fine interpretation, exhibiting high artistic sensibility. Afterwards, Edwin Hughes, in a group of solos, enthused his auditors to well-deserved applause. Starting with a spirited performance of the Revolutionary Etude, he exhibited throughout the whole group the most perfect execution. When the pianist concluded his numbers with his own arrangement of the Wiener Blut Waltz of Strauss the audience gave him such an ovation that he responded with the C sharp minor Valse of Chopin, perhaps the most beautiful performance of all."

El Paix stated: "These artists belong to the smaller number of the elect. The lovely, graceful music of the exquisite Mozart concerto was played with veritable artistic devotion. Delicious interpretation; the notes glided, so to speak under their fingers, and it was difficult to tell whether one or the other was playing. The ovation that was given to these distinguished pianists proved that an audience of real intelligence listened to their performance. The Hughes have firmly established their artistic reputation here."

The Herald de Cuba commented: "Mr. and Mrs. Hughes are two excellent pianists. They presented an admirable piece of work in the concerto, giving it that delicacy of style which the number requires. In Mr. Hughes as soloist we made the acquaintance of none other than a pianist of the first rank; more, he is without dispute an artist of temperament, one to whom one listens with genuine pleasure."

The Havana American and the Havana Post, published in English, were equally enthusiastic in their critical comment. The former had the following to say: "Edwin Hughes and his charming wife, Jewel Bethany Hughes, justified all the extravagant advance encomiums that have been showered upon them, in their masterful performance of the Mozart concerto. Mr. Hughes is one of those pianists whose technique is so all-embracing that it is never in evidence as technique, even in the most formidable passages, but is merely a means to expression; therefore it is a joy to hear him."

The Post stated: "Exquisite was the art of Edwin and Jewel Bethany Hughes in the Mozart concerto. Their genius in bringing out the delicate beauties of the work indicated the high calibre of their attainments. After the intermission, Mr. Hughes played a group of solos. His interpretation of Henry Cowell's Tides of Manaunaun won a storm of applause, and he graciously repeated the number. The brilliance of his technique was displayed in the Revolutionary Etude, as well as in his own arrangement of the Strauss Wiener Blut Waltz. After several recalls to the platform Mr. Hughes played a Chopin Waltz before the audience would let him close his group of solos."

Following their appearance with orchestra, Mr. and Mrs. Hughes made a second appearance in Havana three days later in a program of two-piano music, which was received by both press and public with the same enthusiastic acclaim that greeted their first concert.

**Polyphonic Orchestra Notes**

Alexis Kudisch, conductor, and Lewis Landau, manager, established the Polyphonic Symphony Orchestra, which gave a successful spring concert at Mecca Temple, New York. Concerts are planned for Westchester as well as the Metropolitan district, and among those interested in backing the enterprise are Mrs. Ruth Pratt, Henry Conrad, Joseph C. Baldwin, George W. Fuller, Charles Blossfeld, Sidney S. Shears, and prominent bankers. Conductor Kudisch studied with Rimsky-Korsakoff and Auer, became concertmaster and assistant conductor in Vienna, and also played with the Philadelphia orchestra as well as with New York organizations.

**New Benelli Compositions**  
*Broadcast*

Four new compositions by Sandro Benelli were broadcast over Station WOV on June

15. They were much appreciated, especially the Canzone Eroica which is dedicated to the mothers of the soldiers killed in the World War. On June 30, over Station WOR, the Kremlin Art Quartet played this same Ninna-Nanna, which is dedicated to Tito Schipa, and which Maestro Benelli has especially arranged for the Kremlin ensemble.

**Cincinnati Conservatory's Sixty-Fourth Summer Session**

Students and teachers from many states have registered for the sixty-fourth summer session of the Cincinnati Conservatory of Music which opened June 23, with one of the largest enrollments of the school.

The first faculty recital of the summer session was given on June 24, by Marcian Thalberg. This recital, which was awaited with much interest, followed the opening of Mr. Thalberg's piano master class.

On July 1, Jean ten Have, violinist, gave the second faculty recital of the summer session. This was the first time in the fourteen years that Mr. ten Have has been a member of the faculty that this French violinist has remained for the summer session.

On June 29, in Conservatory Concert Hall, the impressive oratorio, Elijah (Mendelssohn) was given by the choir of St. John's Unitarian Church under the direction of John A. Hoffmann of the Conservatory voice faculty in compliment to the summer students.

Clara Gregory Bridge, of the piano faculty, who was chosen by the American Association of University Women, Cincinnati branch, to write the music in the recent prize poem contest, had the unique distinction of also winning this poetry contest. Miss Bridge has been informed that her five choral preludes, written for a Greek drama which was presented at the University of Arkansas during the national convention of Chi Omega, were conducted by a member of the Minneapolis Symphony. Miss Bridge is remaining for the summer session and will have a number of classes.

**Activities of Mary Miller Mount**  
*Pupils*

Mary Miller Mount and Marguerite C. Barr presented their pupils in a joint recital at their studio in Philadelphia on June 7. Those who participated were Violet Crandall and Mary B. McKnight, pianists; Mary B. Booth and Ann Henry, contraltos; Diane Snyder and Margaret Haman, sopranos; Frank Haman, tenor, and Ruth Wynn and Claribel Andrassy, accompanists.

Claribel and Alice Andrassy presented a group of their piano and violin pupils respectively in an annual musicale at the Folcroft Union Church, Philadelphia, on June 6. Claribel Andrassy is a pupil of Mrs. Mount, and Alice Andrassy of Jeno de Donath.

Elwood Weiser, baritone, coaching pupil of Mrs. Mount, has been appointed soloist at a leading synagogue in Philadelphia, Violet Crandall, pianist, is doing studio and concert work for Henri Scott. David Miller, tenor, and Barbara Hensberger, soprano, gave a joint recital over station WHAT on June 22, and Ruth Wynn, pianist, also was heard recently over the radio.

Mrs. Mount has been appointed official accompanist for the Public Ledger Hour over WHAT every Sunday evening.

**N. F. S. and Musicians' Club at**  
*Barbizon-Plaza*

The music division of the National Federation of Settlements, of which Mrs. Alfred H. Schoelkopf of Buffalo is chairman and Mrs. N. L. McFarland of New York is director, has just moved into new quarters at the Barbizon-Plaza Hotel.

This organization now represents the musical department of 170 settlements, conducted in every state in the Union, and aims to make musical education available for every ambitious child, regardless of the circumstances of its parents. So great is the demand for musical training that every settlement has a long waiting list.

The Musicians' Club of New York, of which Henry H. Hadley is president and Walter Damrosch, vice-president, also has engaged quarters at the Barbizon-Plaza and will move there early in the fall.

**Van Gordon Re-engaged by**  
*Philadelphia Grand Opera*

Cyrena Van Gordon, mezzo soprano of the Chicago Civic Opera Company, has been reengaged by the Philadelphia Grand Opera Company and will appear several times during the season of 1930-31. Remembered for her superb portrayal of the role of Amneris when the Philadelphia company gave its memorable presentation of Aida at the close of last season, on April 24, Miss Van Gordon again will appear during the 1930-31 season as Amneris as well as in the roles of Ortrud in Lohengrin and Venus in Tannhauser, two parts in which she has achieved brilliant success. Her appearance in those two additional roles will be awaited with much interest by her many Philadelphia admirers.

**DIANA KASNER**ACCOMPANIST AND COACH  
ASSISTANT TO WM. THORNER  
Studio: 478 West End Ave., N. Y. Tel. Trafalgar 9154**ZERFFI**

TEACHER OF SINGING

STUDIO:  
Voice Production 326A W. 77th St.  
without interference New York  
Telephone Trafalgar 4383**JOSEFIN HARTMAN VOLLMER**COACH AND ACCOMPANIST  
"The perfect accompanist."—Mrs. Schumann-Heink.  
215 W. 75th St., N.Y.C. Phone: Trafalgar 2377**TINA PAGGI**

COLORATURA SOPRANO

address: care of MUSICAL COURIER, 113 W. 57th St., N. Y.

**ANNA EARNSHAW**

SOPRANO

Mgt: Richard Copley, 10 East 43rd St., New York

**ANNABEL MORRIS BUCHANAN**Composer of Songs  
WILD GEESE (G. Schirmer)  
IN A GARDEN OF DREAMS (G. Schirmer)  
YOU CAME INTO MY LIFE (G. Schirmer)**MAUDE MARION TRACY**

SPECIALIST IN TONE PLACEMENT

Dorothy Cartier—Lyric Soprano—Artist-Pupil  
Studio: 939 8th Ave., N. Y. Tel.: 1370 Columbia**VICTOR ANDOGA**Announces Summer Opera Class, Master Institute  
of Roerich Museum, 310 Riverside Drive, New York.  
Information—Secretary. Tel.: Clarkson 1717**CARL BUSCH**Cantata "The Hunter's Horn"  
For Baritone, 2 Horns, Woman's Chorus and Piano  
H. T. FITZSIMONS, Publ.,  
509 S. Wabash Ave., Chicago, Ill.**HUNTER**CONCERT BARITONE  
TEACHER OF SINGING  
810 Carnegie Hall, N. Y. C. Tel. Circle 0924**ENRICA CLAY DILLON**STUDIO of ACTING  
Coaching for Professional Singers—  
Opera and Light Opera  
By Appointment: 15 West 61th St., New York City  
Phone: Susquehanna 7670—Trafalgar 1163**ELSA LEHMAN**INTERPRETER OF CHARACTERISTIC SONGS OF THE SOUTH  
Miss Lehman's work is especially adapted for  
Clubs and Social Functions  
EMILIE BARTER Exclusive Management  
Steinway Hall, New York City Circle 6889**ROXAS**For six years coach to  
Giovanni Martinelli  
Teacher of  
Della Samoloff  
SINGING TEACHER  
AND COACH  
Summer Address:  
c/o Enrico Barbisani,  
Santa Radegonda 10,  
Milan, Italy  
703 Steinway Hall  
Circle 5161**EDWIN FRANKO GOLDMAN**CONDUCTOR THE GOLDMAN BAND  
"A Symphony Orchestra in Brass"  
Personal address: 293 Riverside Drive, New York**J. Fred WOLLE**CONCERT ORGANIST  
Bethlehem . . . . . Pennsylvania**LOUIS BACHNER**

VOICE

World renowned artists who have  
studied with Bachner include  
SIGRID ONÉGIN  
HEINRICH SCHLUSNUS  
KARIN BRANZELLBerlin, Germany  
Pariserstr. 39. W. 15



# Maestro ARTURO VITA

Voice Placement—Opera Coach  
Studio 803-804, Carnegie Hall, New York  
Tel. Circle 1350

## Yascha Fishberg Pupils in Recital

On June 28, in Guild Hall, New York, Yascha Fishberg, one of New York's well-known violin teachers, presented fifteen pupils in recital.

On the first half of the program the following appeared: Adele Bakst, G Major Concerto by Viotti; Mildred Back, E Major Sonata by Handel; John Lvovsky, D Minor Concerto by Spohr; Paul Bauman, Air Varie in D Minor by Vieuxtemps; Miriam



YASCHA FISHBERG

Fishberg, Concerto No. 22 by Viotti; Sam Salman, Concerto No. 4 by Mozart; E. Rosenblatt, Fantasia Appassionata by Vieuxtemps; M. Applebaum, Rondo Capriccioso by Saint-Saëns, and Ethel Liebman, G Minor Concerto by Bruch. All of the above mentioned showed good schooling and understanding.

The second half of the program was comprised of a group of artist-pupils including: Jack Leff, first movement of Mendelssohn's Concerto in which he displayed a warm tone and good style; Max Schwartz, an excellent performance of the B Minor Concerto by Saint-Saëns; J. Osborne, first movement Tchaikowsky Concerto with orchestra and piano accompaniment with artistic brilliancy. At the conclusion, the orchestra gave three

movements of the G Minor Symphony by Mozart, Mr. Fishberg conducting.

The entire program was thoroughly enjoyed and much credit is due this excellent teacher for his untiring efforts. One could readily see that those who took part are under excellent and capable guidance. Mr. Hoffman furnished splendid assistance at the piano.

## Harold Land's Activities

When Harold Land appeared recently at the benefit for Prospect House in Yonkers he created an excellent impression. Said the Herald: "Mr. Land was heard in four numbers, including the old Scotch air, Loch Lomond—which he always does well—and the rollicking English folksong, A Sailor's Life. We felt his best work was in Sir Arthur Sullivan's The Lost Chord until he had completed his encore. Choosing The Volga Boat Song and doing it in the original Russian without piano accompaniment, he attained a very rare standard of excellence."

The Statesman said in part: "Mr. Land sang with true beauty, his powerful baritone filling the big hall. . . Mr. Land's Lost Chord was vocally beautiful, and a delighted audience received, as an encore, The Volga Boat Song, sung in Russian and unaccompanied."

Mr. Land was soloist at New York University at a concert by the A Cappella Choir a few days later when an audience of 600 applauded the baritone, recalling him to the platform for several encores. Mr. Land is an alumnus of New York University and it was most appropriate to have him on the program. He was soloist of the glee club and is a life member of the Alumni Association. In the audience was Dr. Elmer Ellsworth Brown, chancellor.

Just a week after this Mr. Land sang at a concert at St. Thomas' Church in Brooklyn.

## Edward Johnson Singing at Ravinia

On the day after the first performance this season by the Ravinia Opera Company of The Love of Three Kings, Edward Johnson wrote in part as follows in the Chicago Daily Tribune: "You would have been stimulated at the sight and sound of the love scenes between Edward Johnson and Lucrezia Bori—scenes that would probably cause a few busy moments to the censors were they put into the movies, and incidentally one of the reasons why opera can continue to hold its own against the art of the films."

"Edward Johnson was in fine voice, played the impassioned lover and gave a most effective, very fine performance," said Karleton Hackett, in the Chicago Evening Post. Glenn Dillard Gunn, in the Herald and Examiner, wrote: "Edward Johnson has never sung the role of Avito so well in my hearing. In fact, I have never heard him sing so well in any part. He seems to have renewed his splendid gifts of voice." Herman Devries, in the Evening American, declared that Johnson seemed to have gained greatly in depth and power of tone, while Maurice Rosenfeld's comment in the Daily News was to the effect that Edward Johnson, as Avito, was a picturesque figure, but that he also added a certain manliness to the characterization which others who have played and sung this role have missed.

## Kuryllo's Junior Class Plays

Adam Kuryllo's junior class of violin pupils gave a recital at Aeolian Hall in June. The following names were noted on the program: Mieczyslaw Mialkowski, Joseph Nowakowski, Edmund Zygmunt, H. Bielicka, Edward Malenczak, Matilde Schnapp, Joe Kisel, John Moroz, Frances Gibash, Zenon Kifinski, John Szczeh, Wladyslaw Lukaszewicz, Stella Kowalko, Edmund Chodkowski, Edward Laikowski, Charles Potuk and William Grzabowski. They played music by numerous well known violin composers—Beethoven, Spohr, Kreisler, Viotti, Beriot, and so on. The accompaniments were played by Edward Krukowski and Wanda Gibash. The performances were of a high standard and gave evidence of the care with which Mr. Kuryllo develops his pupils' talents.

## Barra to Sing in Hollywood Bowl

Gennaro Barra, tenor, will sing in the Hollywood Bowl on July 16, under the auspices of the Veterans of Foreign Wars. He has been reengaged for the San Francisco and Los Angeles opera seasons of 1931-32. Owing to a recent policy of this organization not to engage an artist two seasons in succession, Mr. Barra will not sing with the company next fall.

## Hart House String Quartet Series

Concert series seem to be the "order of the month" for the popular Hart House String Quartet, for during January they will appear in a Toronto series of two concerts and a New York series of three given on the 12th, 15th and 20th of the month at Steinway Hall. A western coast and Canadian tour in February and March will follow.

MARJORIE TRUELOVE—Pianist  
ALLISON MAC KOWN—Cellist

JOINT RECITALS  
Recital Management  
Arthur Judson  
Steinway Bldg.  
New York

ROSA PONSELLE

Metropolitan  
Musical Bureau  
551 Fifth Avenue  
New York City  
Victor Records  
Knabe Piano

R  
U  
D  
O  
L  
F  
H  
G  
A  
N  
Z

Management  
NBC ARTISTS SERVICE  
711 Fifth Ave., New York

Steinway Piano  
Duo-Art Recordings Victor Records

ITALIAN DICTION

SPECIALIST IN CULTURED ITALIAN SPEECH  
FOR SINGERS (True Tuscan Pronunciation)  
Private and Class Instruction  
Authentic Translations of Opera Text  
MARIA ALLIEGRO  
148 W. 72nd St., N. Y. Tel. Susquehanna 3353

HERBERT WITHERSPOON

MASTER OF SINGING

MISS HELEN WOLVERTON  
Assistant

721 No. Michigan Avenue,  
CHICAGO Tel. Whitehall 5635

SANDRO BENELLI, Director VOCAL STUDIO  
FLORENTINE CHOIR 148 W. 72nd St., New York  
Tel. Susquehanna 3253

Giovanni MANURITTA

Lyric Tenor—Chicago Civic Opera Company

220 SO. MICHIGAN AVE. CHICAGO  
Permanent Address: Via Leumi 10, Milano, Italy

GIGLI

Exclusive Management  
R. E. JOHNSTON  
1451 Broadway, New York

Victor Records Hardman Piano Vitaphone

Margherita SALVI

Coloratura Soprano  
Chicago Civic Opera Company  
Mgt. R. E. Johnston, 1451 Broadway, New York

RENÉ MAISON

TENOR—CHICAGO CIVIC OPERA COMPANY

Exclusive Management: Annie Friedberg, Fisk Building, New York

PAPALARDO

NOTED  
CONDUCTOR  
of  
OPERA

in Italy, Russia, South  
America and twice on  
tour in the United  
States.



TEACHER  
and COACH of  
ARTISTS

with the Metropolitan  
and Chicago Opera  
Co.'s; The Little  
Theatre Opera Co. of  
New York and with  
many European Opera  
Houses.

Maestro Papalardo is one of the few masters who can see a pupil all the way through from fundamental tone production to the peak of an outstanding artistic career.

Appointments for individual vocal lessons, coaching in operatic repertoire, and preparation of concert programs, can be made by mail or by telephone.

THE PAPALARDO GREENWICH VILLAGE STUDIOS, 70 GROVE STREET  
(Sheridan Square) NEW YORK CITY  
Telephone Spring 1910

## THE SINGING TOWER

VALSE-CARILLON

FOR JUNIOR PIANISTS BY

CARLYLE DAVIS

(Composer of "For a Rainy Day")

JOHN CHURCH CO., division of Theodore Presser Co.

## Mildred Carner Johnson

CONTRALTO

50 W. 67th St., New York. Tel. Susquehanna 9490

## VICTOR PRAHL

BARITONE

STUDIOS: 26 JONES STREET, NEW YORK  
14 RUE VISCONTI, PARIS  
New York Phone—Spring 1985

## RUDOLF LARSEN

TEACHER OF VIOLIN

Assistant to PROF. LEOPOLD AUVEN for 8 years  
614 Sterling Place, Brooklyn, N. Y. 828 Carnegie Hall, N. Y. C.  
Telephone Mivins 1518



MISCHA  
ELMAN

WORLD FAMOUS  
VIOLINIST

MANAGEMENT  
METROPOLITAN MUSICAL BUREAU  
551-5th AVENUE  
NEW YORK CITY

STEINWAY PIANO

## Artists Everywhere

**The Aguilar Lute Quartet**, introduced here last season by the Metropolitan Musical Bureau, will return in November, extending its itinerary to the Pacific Coast. The organization is now touring in South America, repeating its triumphs of last season.

**La Argentina**, who is due to arrive in America early in October, will dance her way from Coast to Coast in a full schedule of sixty recitals for her third consecutive season. Outside of New York, where it goes without saying she will appear to packed houses in as many dance programs as her schedule will permit, she will give three performances each in Chicago, Los Angeles, and San Francisco, and two in Boston.

**Olga Averino** is rapidly being booked for an interesting number of engagements next season. Arrangements have just been completed for her to appear in Haverhill, Mass., on December 2, under the auspices of the Women's City Club of Haverhill. Mme. Averino's next season will open with an appearance in Syracuse, N. Y., on October 8, followed by two concerts in Chicago on October 12 and 14, which have already been announced.

**Harold Bauer's** recent orchestral bookings, in addition to his recital appearances, are with the Chicago Orchestra (two pairs—February and April) and with the Philadelphia and Cleveland orchestras. Mr. Bauer's first New York recital is scheduled for October 18.

**Winifred Christie**, Scotch pianist, last heard here in 1919, will introduce to American audiences the new Bechstein-Moor double-keyboard piano at a concert in Carnegie Hall, New York, on October 15. On November 5 she will play in the Academy of Music, Philadelphia.

**Jelly d'Aranyi**, Hungarian violinist, who will return for another concert tour next season, has been booked by her manager, Annie Friedberg, to appear with the St. Louis Symphony Orchestra in February. She will also appear at one of the Symphony Hall Sunday afternoon concerts in Boston.

**Kurt Helmuth Dieterle** is concertmaster and assistant conductor of the Paul Whiteman Orchestra, having occupied the position since the first concert, six years ago, in Aeolian and Carnegie Halls. Kurt's favorite pastime is golf, in which he has just won first place and prize in a tournament; he is also much interested in aviation, having made several flights. Midnight Reflections, a Victor record of his, was released a few months ago.

**Mildred Dilling's** appearance in Wilmington, Del., under the auspices of the Tower Hill School during the past season, was so successful that she has been re-en-

gaged for another recital there on December 15. Immediately following this, on December 16, the harpist will appear in Wilkes-Barre, Pa., with the Wilkes-Barre Symphony Orchestra.

**The Don Cossack Russian Male Chorus**, thirty-eight strong, under the leadership of Sergei Jaroff, are due in New York November, for their first American tour. Their itinerary will take them as far West as Minneapolis.

**The English Singers** will remain here from October until February. Nova Scotia and New Brunswick will be included in their tour this season. Among the colleges which have already engaged the singers are Mt. Allison Ladies' College (Sackville, N. B.), Acadia University (Wolfville, N. S.), Bryn Mawr, North Carolina College for Women, State Teachers' College, Sweet Briar, Yale, and Skidmore.

**Carl Friedberg**, who recently made a sensational success playing the Brahms Concerto with the American Orchestral Society, will open his concert tour next season in Chicago on October 19. He will give a concert in Newark, N. J., on October 30.

**Dusolina Giannini**, soprano, will begin her tour next season in Farrington, Conn., on October 29, and will conclude it with a New York recital on January 20. Between these two dates she will tour as far south as Dallas, Texas, and as far north as Toronto, Canada. Immediately after her New York recital she will sail for Europe to remain at least a year, fulfilling concert and operatic engagements on the continent and in England.

**Katharine Goodson**, who made such a sensational success at her appearance in January last at the Minneapolis Symphony Orchestra concert, when she played the great D minor concerto of Brahms, has been engaged to return to that city again next season to play at one of the concerts of the Apollo Club on November 18. She will open her season at Cooperstown, N. Y., on October 24, her first New York appearance being at her Carnegie Hall recital on November 15, after which she will leave immediately for the middle-west.

**Herbert Gould** has been meeting with much success in his appearances in light opera with the Chicago Civic Opera. Felix Borowski in the Christian Science Monitor declared that Mr. Gould rose to a grateful opportunity in the role of the miser Gaspar, giving evidence of having been coached as a disciple of Henry Irving, the model of nineteenth century melodramatics. The Chicago Tribune also likened his characterization to that of Henry Irving, which praise

is all the more impressive since Mr. Gould worked the role out by himself.

**Hans Kindler**, popular cellist, will again make a tour to the Pacific Coast next season, which is now being booked by his manager, Annie Friedberg. Among Mr. Kindler's other engagements next season will be a joint recital with Myra Hess in Washington. In October, before returning to America, he will play a tour of two weeks in England, and from late October to the middle of November he will give eleven concerts in Holland.

**Rene Maison**, Belgian tenor of the Chicago Civic Opera Company, who has made one of the outstanding successes of this organization, will make his first concert tour in America next season. Among his bookings are an appearance with the Chester (Pa.) Concert Course and engagements in Toronto and Omaha.

**Henry F. Seibert**, official organist of The Town Hall, and organist of Holy Trinity Lutheran Church, New York, gave a dedicatory recital on the new organ in the First M. E. Church, Passaic, N. J., June 17. He played a program containing standard classical as well as modern works.

**Bruce Simonds** will start his season early in October, playing his first concert at Sweet Briar College, Virginia.

**John Charles Thomas**, baritone, to date has been booked for five operatic appearances in San Francisco, three in Los Angeles, seven with the Philadelphia Grand Opera Company, five with the Chicago Opera in Chicago and ten with the same company on tour, as well as fifteen concert appearances on Civic Concert Courses and fifteen more under NBC Artists' Service management, a total of sixty operatic and concert appearances. Considering that in fulfilling these engagements Mr. Thomas will have to cross the country twice from coast to coast and insists on a month's rest in Florida, there is hardly a chance of accepting any more appearances for him.

### Summer Programs Begin at Edwin Hughes' Studio

The series of summer programs by artist pupils of Edwin Hughes at his New York studio opened on July 2 with a recital by Thomas Jacob Hughes, Linnea Horowitz and Anca Seidlova. The program, which consisted of works by composers ranging from Bach to Prokofieff, seemed a preamble to the rec-

itals which are to follow, announcing in its way that piano literature of many eras, schools and genres, would be performed and that the Hughes artists are impartial to personalities.

Thomas Jacob Hughes, who has a Town Hall recital to his credit, opened the program with Bach's Chromatic Fantasia and Fugue. Two etudes of Rachmaninoff, Prokofieff's Marche (Op. 12, No. 3) and two sketches from Moussorgsky's Pictures from an Exhibition followed. The Prokofieff work was interesting in his hands, and he caught its color and rhythmic line.

A newcomer to the series was Linnea Horowitz, who made a most favorable impression. She played Rachmaninoff, Chopin and Liszt. The softness of her tone and the quiet depth of feeling which is evident in her playing are strangely suited to the music of Chopin. The Rachmaninoff Prelude was excellently played, and Liszt's sixth rhapsodie received a virtuoso performance.

The program ended with two groups played by Anca Seidlova, who is a veteran of these recitals, and of the concert hall. She played with her usual brilliance the exotic White Peacock of Charles Griffes, the haunting Andalusia of de Falla, and with a touch of humor, Prokofieff's Suggestion Diabolique. The Celtic Sonata of MacDowell closed the program. It was played with that druid-like reverence which it demands, and there was a note of poignancy in Miss Seidlova's interpretation of it.

### NBC Artists Series

The NBC Artists' Service announces a summer series of concerts at The Inn at Buckhill Falls, Pa., which will take place every Saturday. The series began June 28 with a recital by Reinald Werrenrath, baritone. Other artists who will appear are: Martha Attwood, soprano, Gladys Swarthout, Metropolitan Opera, contralto, Countess Olga Albani, Spanish mezzo-soprano, and Graham McNamee, baritone. Other artists are being considered.

### Irma Swift Studio Notes

Ethel Brown, pupil of Irma Swift of New York, was guest soloist at the reception to the District Deputy of the Order of the Eastern Star, recently held at the Masonic Temple, Forest Hills, New York. Miss Brown rendered several selections in a very charming and artistic manner.

ble success, and was on the programs of the Coolidge Festival at the Library of Congress, Washington, D. C., last fall, played by Harold Bauer at the piano and the Gordon Quartet, unless memory errs. The work is dedicated to Harold Bauer. Its first performance was by the League of Composers at Town Hall in December, 1928, with Harold Bauer and the Lenox String Quartet.

Emerson Whitthorne is one of the most gifted and likewise one of the best equipped technically of American born composers. He knows his profession thoroughly and possesses complete mastery of all of the devices known in modern composition, as well as all traditional forms, and harmonies of past ages along with those of the present. He is quite able to handle a dissonance or a discord with the Schoenbergians, if he so desires, but, fortunately for our ears, he rarely if ever so desires. For the most part his music is real music, the fruit of a genuine invention, both melodic and harmonic, and of a fine depth of glowing emotion.

Whitthorne has had a number of works given in recent years with success. His quartet, which he calls the Greek quartet, has been played a great many times by leading organizations. His piece for two singers and small orchestra, called Saturday's Child, a setting of a poem by Countee Cullen, has enjoyed a good many performances. His pieces called New York Days and Nights have become widely popular; his symphonic poem entitled Fata Morgana, given its first performance several years ago in New York, is a wonderfully fine piece of orchestra writing, though in its original form somewhat extended—it has since been revised. He also wrote a ballet given at the Grand Street Neighborhood House called Now and Then, which was a pronounced success. Finally we have this quintet, which is, in the opinion of this reviewer, one of Whitthorne's best efforts to date and outstanding among works by American composers. (Carl Fischer, Inc., New York).

## PUBLICATIONS

### (Organ Music)

**Dance of the Gulls**, by Lily Wadhams Moline.—A simple minuet in old style, interestingly developed. (Clayton F. Summy, Chicago).

### (Music for Church)

**Service Responses**, by Eric De Lamar, for mixed choir and organ. These consist of introductory sentences, offertory sentences and Amens used in the Fourth Presbyterian Church, Chicago.

**Breathe on Me, Breath of God**, an anthem with soprano or tenor solo by Charles E. Wheeler.

**A Mother's Day Prayer**, an anthem with words by Henry Van Dyke and music by John Winter Thompson. (Clayton F. Summy Co., Chicago).

### (Miscellaneous)

**Five Easy March Rhythms for piano**, by Juan Masters. Unusually effective teaching material, especially for instruction in rhythm and expression. The alternate use of legato and staccato will particularly interest teachers and children. (Clayton F. Summy Co., Chicago).

**The Prayer Perfect**, a song by Oley Speaks.—The words are from Rhymes of Childhood by James Whitcomb Riley. The music is a straightforward, simple and direct statement of the sort which Oley Speaks has made everywhere familiar. It is a song that is destined to popularity.

**Two Love-Poems of the Orient**, by Henry S. Gregor.—The titles are Love Unattainable; Persian Love Song. Love Unattainable is set to a poem by Li Po, the English being by Shigeyoski Obata,—strange, elusive poetry of the sort we are familiar with from Chinese sources. The words are actually a poetic statement in prose, and the music very much in the nature of an extended melodic recitative. This is high class music, and it does honor to Schirmer to have published it.

The Persian Love Song is made upon a poem by Hafiz, with English version by the composer. It is the same sort of strange, Oriental poetry, which has neither verse nor rhyme, and Mr. Gregor has used the same method of musical structure, though this piece is slightly more rhythmic and direct than the other. Both songs are excellent and indicate a genuine, expressive musical gift. (G. Schirmer, Inc., New York).

**Quintet for piano and strings, op. 48**, by Emerson Whitthorne.—This work has several times been played in public with nota-



## The Cornish School

DRAMA ♦ MUSIC ♦ DANCE

Fall Term Sept. 23

Faculty of 35 Distinguished Artists

Based on the Music-Education principles of the late Calvin Brainerd Cady, the Music School is designed to meet the demand of the student-child or adult. Teachers in the Elementary Department are not only thorough musicians but are educational teachers, expert in dealing with the child problem. Teachers in the advanced piano school are leaders in their profession, many of them concert artists of European reputation.

Summer Session, June 23 to Aug. 2, 1930

Catalog on Request

SEATTLE,

Dept. 2

WASH.

## SCUDDER

TENOR  
CONCERT—ORATORIO—OPERA  
Room 28, Metropolitan Opera House, N. Y. C.  
Tel. Nassau 7243

## MAR STABILE

Baritone  
La Scala (Milan), Teatro Reale (Rome), Covent Garden (London), Guest Artist Staatsoper, Berlin  
Address: Via Besana 9, Milano, Italy



## Dr. G. de KOOS

Concert Manager

TOURS ARRANGED IN ALL  
EUROPEAN COUNTRIES

9 Dedelstraat The Hague, Holland

Concert Direction

## WOLFF and SACHS

Established 1882

Oldest concert managerial firm in Germany

Berlin W. 9, Linkstrasse, 42

Cable address: Musikwolf

Managers of the Berlin Philharmonic Concerts  
(Wilhelm Furtwangler, Conductor)

Managers Bruno Walter Concerts

Directors of concert and operatic tours of  
many famous artists throughout Europe.

Representatives of the Metropolitan Opera Com-  
pany of New York for Middle Europe

## J. BEEK

NETHERLAND  
CONCERT BUREAU

Noordende 39 The Hague

Organizes tours throughout the whole of  
Europe. Manages introductory recitals at  
the lowest prices.

Own subscription concerts in 32 towns of  
Holland.

## M. von STEUBEN

SOPRANO

Leading Soprano—Philharmonic Band of Newark

Mgt. RICHARD COPLEY

10 East 43rd Street, New York

## GRETE KAHLER

ACCOMPANIST—PIANIST—VOCAL COACH  
Sherman Square Studios—160 W. 73rd St., N. Y.  
Tel.: ENDICOTT 5754 or TRAFALGAR 6701

## EDITH W. GRIFFING

TEACHER OF SINGING

163 West 87th Street, New York  
Tel. Schuyler 4829

## MARGUERITE HOBERT

VOCAL TEACHER

REPRESENTATIVE OF D. ALBERT THURING  
Correct Principles of Vocal Therapy

54 West 74th St., New York

Tel.: TRAFALGAR 2173—If no answer, call Susquehanna 4599

## T. GEMUNDER

SOPRANO

LIMITED NUMBER OF PUPILS ACCEPTED

Metropolitan Opera House Studios, N. Y. Pennsylvania 2634  
Mgt. Harry and Arthur Culbertson

## ANTONIO LORA

CONCERT PIANIST—TEACHER

ASSISTANT TO RUBIN GOLDMARK

HARMONY AND COMPOSITION

Studio: 246 W. 73rd St., N. Y. C. Tel. TRAFALGAR 2976

## Raymond BAUMAN

ACCOMPANIST

TEACHER — COMPOSER — PIANIST

STUDIO: 150 Riverside Drive, New York City

Tel. Schuyler 5889-9933

FLORENCE

## LYONS

SOPRANO — Mgt.: Standard Booking Office,  
17 East 42nd St., N. Y. C. Tel. Van. 6820

## MME. BARBARA GROSSI

formerly Grand Opera and  
Concert Singer

The natural method for the emission of the  
voice. A specialist for the female voice.

Voice trial free

— LANGUAGES —

104 West 40th Street, New York

Apartment 23

Phone: Lackawanna 6438

By appointment only

### Goldman Band Programs

The fourth week of the Goldman Band concerts on the Mall in Central Park and on the campus at New York University brought forth seven programs, each of which was devoted to a special type of music. On Monday, July 7, the program was devoted to the works of Russian composers, and on Tuesday at New York University the program was made up of the works of Italian masters. The first half of the Wednesday program in Central Park consisted of the works of Bach, and the University program on Thursday offered only compositions by American composers. The first part of the program at the Friday night Central Park concert consisted of Schubert's music, while the second part of the Saturday program at New York University was devoted exclusively to Gilbert and Sullivan music. The first half of the Sunday program in Central Park was made up of sacred music.

Soloists for the week included Olive Marshall, soprano, who was popular at these concerts during the seasons of 1927 and 1928, and Del Staigers, cornetist.

Next Monday evening, July 14, Mr. Goldman will present a French program on the Mall in celebration of Bastille Day, on which occasion it is expected that the French Consul General and members of French patriotic organizations will attend. Other special features during the week will include a Beethoven program on Tuesday, an Italian program on Wednesday, a Victor Herbert program on Thursday, another Beethoven program on Friday, a symphonic program on Saturday and a miscellaneous program on Sunday. Soloists for the week will be Miss Marshall and Del Staigers. A trio for cornets, The Three Solitaires, by Victor Herbert, will be played July 17 by Messrs. Staigers, Short and Fee.

### Alice Garrigue Mott Studio Notes

After a very successful season, Alice Garrigue Mott closed her studio in New York on June 20. She will spend the summer in Europe, where she will visit a while with her brother-in-law, Thomas Garrigue Masaryk, president of Czechoslovakia, and will then go to Switzerland.

She will return to America in time to rehearse programs with a number of her singers who are to appear in the fall with well-known musical organizations. Although Mme. Mott moved her residence-studio far up town this year, there was no falling off of students, in fact, her season was an exceptionally busy and interesting one. Many of her pupils, talented, ambitious, and possessed of beautiful voices, were rewarded with desirable engagements.

Among Mme. Mott's pupils are many who have come from Europe especially to study with this well-known vocal pedagogue, and three singers already have announced their plans to cross the ocean next season to study with this teacher.

Mme. Mott will reopen her studio September 15, after which time she will receive applications, but by mail only.

### More Successes for Milner's Pupils

News of the successes achieved by pupils of Augustus Milner, well-known American vocal teacher resident in London, continues to arrive. The latest reports tell of May Moore, soprano, and Monica Warner, contralto, who, after singing for one season in the chorus of the Carl Rosa Opera Company have both been engaged for the next three years as principals.

John Patterson, Irish tenor, who has barely completed his studies with Mr. Milner, is already singing the part of Count Almaviva in the Barber of Seville with the Manucci Caravia Opera Company.

There is also Patricia Elsley, a young soprano, who has just given a very successful song recital at the Wigmore Hall.

### Artist Course for Bloomington, Ill.

The Amateur Musical Club of Bloomington, Ill., announces the engagement of Vladimir Horowitz, pianist; Claudia Muzio, soprano; Paul Kochanski, violinist; and Dino Borgioli, tenor, as the four artists to appear in their regular artist course for next season. These artists were secured by the arrangement of the program committee of the club, which has as its chairman Mrs. E. W. Ogilvie, president. Other members of the committee are May Christian, Mrs. L. E. Hersey, Mrs. C. P. Hanson, Mrs. May J. Capen, Mrs. John Wight, Mrs. Huber Allen, Mrs. Alma Schierbaum and Mrs. Lela Mayer Long.

### A Witmark Addition

M. Witmark & Sons announce publication of a new addition to their famous Black and White Series. This newest number is Love You, lyric by Bon Walker and music by Sydney Green. Some of the most famous composers of the past thirty years are included in this series, and the selection of Love You is a signal honor for young Mr. Green, twenty-four years old and a recent graduate from Yale's music department.

## VAN YORX

## STILLMAN - KELLEY

## John McCORMACK

Direction D. F. McSweeney

6 East 45th Street

Steinway Piano Used

### THEO.—TENOR

TEACHES THIS SUMMER

A comprehensive term of 18 Lessons covering the fundamental requirements of voice and speech, at summer rates.  
Member of American Academy of Vocal Teachers  
STUDIOS: 4 West 46th St., N. Y. Tel. FANN. 4792  
Opposite Public Library

STEINWAY  
HALL,  
NEW YORK  
N. Y.

EDWIN SCHNEIDER,  
Accompanist

New York

### Clementine De Vere SAPIO

Prima Donna

Formerly Metropolitan Opera, New York;  
Covent Garden, London; Theatre Royal,  
Madrid; La Scala, Milan; Grand Opera,  
Paris, etc. Principal English and Ameri-  
can Festivals.

VOICE DEVELOPMENT, STYLE, REPERTOIRE

Address 109 RIVERSIDE DRIVE, NEW YORK CITY

### Romualdo SAPIO

Vocal Teacher

Formerly conductor Metropolitan  
Opera, New York, and  
European theaters. Coach to  
celebrities.

Phone Endicott 8086

## frederick jagel

tenor

METROPOLITAN OPERA COMPANY

Mgt: Concert Management Arthur Judson, Steinway Bldg., 113 West 57th St., New York

## SUMMER MUSIC SESSION

NEW YORK CITY

JUNE 28th to JULY 19th

Musicianship.

How to Play Piece in the First Lesson

(Special Piano Course for Public Schools)

Sight Singing without "Do-re-mi," "Intervals," "Numbers."

Send for Catalog

Address EFFA ELLIS PERFIELD

121 Madison Ave. (30th St.), New York City

Phone Bogardus 5163

## VANNI-MARCOUX

Chicago Civic Opera Company

Now singing with the Cannes Grand Opera Company and at the Monte Carlo Casino.  
In the Spring at Paris Grand Opera.



### CYRENA VAN GORDON

Prima Donna Opera Company, Chicago Opera Company

"She is fulfilling the late Maestro Campanini's  
prediction: 'You will be one of the greatest  
mezzo-contraltos of the age.'"

THE CONCERT GUILD

113 West 57th St. New York

DEMA HARBARGER

ALSO SINGING AT THE  
CHICAGO

Baldwin Piano

## DR. WILLIAM C. CARL

Announces for the Theory Department, the engagement of

FRANK WRIGHT, Mus. Bac., (Toronto)

Chairman of the Examination Committee, American Guild of Organists

also

FOUR FREE BEROLZHEIMER SCHOLARSHIPS

at the

GUILMANT ORGAN SCHOOL

Write for Catalog

New Mailing Address: 51 Fifth Ave., New York

## YURLITZER



OLD  
VIOLINS  
VIOLAS  
CELLOS

Catalog on Request

NEW YORK

120 W. 42nd Street

CINCINNATI

121 E. Fourth Street

CHICAGO

329 S. Wabash Avenue

# MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be submitted for publication to Dean Brown at Dewitt Park, Ithaca, N. Y.

## The Opportunity for the Development of Chamber Music in School and Home

By Burnett C. Tuthill.

In the discussion of the amateur spirit as applied to music, the subject of chamber music holds the key position, for this form of musical endeavor is the ideal field for the amateur.

The professional musician plays in an orchestra or tours as a soloist to earn his daily bread, but he plays string quartets because he loves his music. To be sure, chamber music requires more of its devotee than any other form of music, for the appeal of music written for a small combination of solo players does not come from massed effects or through variegated tone color. Here we have music in the pure state wherein quality of thought and concept alone give value and wherein mere technical proficiency in the matter of orchestration or other composition cannot be used to cover up the falsity of ideas. The appeal comes altogether from beauty of outline and thought through formal balance and quality of expression, through abundance of ideas and contrapuntal skill.

To play such music, the amateur must have the musicianship and self-reliance to carry on his own part without assistance, and at the same time a willingness to give and take with his fellow performers in the absence of a conductor who forms no part of a chamber music ensemble, but these responsibilities and demands are compensated for in the great satisfaction of being able to carry one's own part in co-operation with one's fellows.

The great advantage of chamber music lies in the infinite variety of instrumental combinations available, making possible a chamber music organization in each musical home, no matter what instruments are represented. Of course the ideal combination is the string quartet, with the trio for violin, cello and piano following after. But think of the many other groupings that can be made with or without piano. There are sonatas for almost every instrument with piano, and now the wind instruments are coming into their own with a sizable literature. This is especially true of the flute and clarinet with the piano. There are many trios for wind and string instruments with piano, and quite a literature is springing up for combinations of the wind instruments. Beethoven has given us three duets for clarinet and bassoon; there are a number of trios for flute, oboe and clarinet; there are sonatas for two clarinets, and many works for two, three and four flutes. Of course there are string quartets for violin, viola, and cello—and so the list goes on.

Through this infinitely varied literature lies the hope of America becoming a musical nation for the feeling for the best music develops from music in the home, played by the family group for their own recreation and refreshment. The most enthusiastic concert goers, especially in the field of chamber music, are those who themselves play the works which they are to hear given a professional rendition. They go to hear

some great string quartet play a Beethoven, or Haydn or Mozart with which they are familiar, and return home to play these compositions in their own group a night or two later. In spite of technical deficiencies, rhythmic uncertainties, they overlook in their joy of performance their own shortcomings and hear and enjoy once again at home the performance of their better rehearsed colleagues which they had heard.

It is then the opportunity of every music supervisor to create in his community a feeling for the importance of music at home in the lives of the children who come to their schools. They can do a great deal with the parents who are musically inclined, but their chief work must be done with an eye to the future. They must instill into the students a love of this highest form of the greatest of arts, so that when these school students—probably in the space of a decade—become the mothers and fathers of the children who will presently fill up the schoolrooms, they will continue to make the music at home which they have been taught to love in the schoolroom.

Children surrounded by these influences will not enjoy the cheap jazz that dominates the radio, and will say, "Please may we turn off that racket and play together?" They will not be satisfied with the type of diversion which they may find in moving picture houses and will realize that in self participation in musical activities lies their greatest joy.

Chamber music organizations may be developed in the small schools, for it requires but two players to start. Class organizations can be developed with all sorts of combinations. These class organizations would have the advantage of the probability of the members of the organization sticking together after graduation to keep up friendly ties and community interests.

To encourage all these activities, the supervisor can devise inter-class contests, the community cisterns of chamber music groups. Periodic gatherings can be held where different groups come together and play for one another, for the chamber music devotee is never so happy as when he is himself performing.

The literature for the trio of violin, cello and piano offers the widest range of selection, especially for the beginners. This group can also form the center for the invitation of other players to come in and join for an evening here and there. This brings the suggestion that the supervisor look up the all-important matter of developing a goodly number of cellists, for this instrument seems to be the foundation of most chamber music groups and the proportion of students taking it up is not as large as it should be.

A musical America means an abundant life of amateur music in the homes of the nation. With this abundance will come the great American composer and literature of American music which will be able to hold

building two periods a week. However, while outsiders were tolerating the band, the members themselves were taking a whole-hearted interest, and it was not long until they had developed to a point where they could represent the school at certain functions with credit.

The present year sees the band with a membership of eighty-five. Rehearsals lasting forty-five minutes are now held every day before school, and credit given that

its head high with the musical literature which we have imported heretofore from abroad.

## News From the Field

### ALABAMA

**Birmingham.**—The miniature orchestra of Central Park School, composed of students of the primary grades, recently gave a musical program in the school auditorium. Rehearsals for the program were held at the school daily under the direction of Mary Laird and Sara Frances Northcutt, music instructors.

### CONNECTICUT

**Killingly.**—Alfred Zambrano, of Cranston, R. I., has been named by the Killingly school committee as special instructor in music and director of the Killingly High School band to succeed A. H. Messenger of Springfield, Mass., who recently resigned. Mr. Zambrano is a graduate of the Conservatory of Music of Naples, Italy, and for fifteen years has been engaged in band work, being leader of the Cranston High School Band.

Mr. Messenger has been director of the local organization since its formation about a year ago. He has had supervision of several bands in widely scattered places and has found the work very arduous. Recently he had an opportunity to take the Monson (Mass.) High School Band a short distance from his home, and asked the committee here to release him.

### KANSAS

**Hutchinson.**—Musical talent of Sherman and Liberty junior high schools combined in the presentation of the second program of Music Festival Week, at Convention Hall. The orchestras, bands and string ensembles, with Carl Malmberg, director, showed a finesse not expected of youthful students, and the work of Babelle Billings, of Sherman, deserves praise.

### ILLINOIS

**Chicago.**—More than 400 pupils of the Riverside-Brookfield, Downers Grove, York, Glenhard, Main Hindale and West Chicago high schools participated in the west suburban music festival. The festival was considered not a contest but an opportunity for the music departments to display their abilities. The program, which was held at West Chicago High School last year, was so successful that the west suburban conference adopted the same plan this year, and will continue to hold the affair as a conference event, similar to track meets.

### KENTUCKY

**Lexington.**—Transylvania College is situated at Lexington, Ky., in the heart of the Blue Grass and the oldest college west of the Allegheny Mountains, celebrating this year its 150th anniversary. This year it has founded a Department of Music, and a major in music is offered, allowing a student to take music as a major in working for an A.B. degree.

The department opened with twenty students and a number of others from other departments taking special work. Public School Music holds an important place, and the faculty is one of the best that can be

equals half that given for a solid subject. It is thought best to rehearse the band before school hours so that there should be no possible conflict with other subjects.

Included in the band's repertoire are Haydn's Military Symphony, Berlioz's Roman Carnival Overture, Beethoven's Egmont Overture, In a Persian Market by Ketelby, and selections of like character. Other material used are marches, opera selections, and a few novelties.

found in the south. The department took a large part in the Sesqui-Centennial Celebration in June, in a pageant representing the history of Transylvania.

### MISSISSIPPI

**Jackson.**—How to Teach a Rote Song to the Primary Grades, by E. L. Hodson, of Chicago, was a feature of the meeting of the music section of the Mississippi Education in the Municipal Auditorium, with Minnie B. Austin, state supervisor of public school music, and president of the association.

Following the demonstration by Mr. Hodson, Miss Austin made an inspiring address, taking as her subject The Status of Music Education in Mississippi. She made an earnest appeal to the music teachers of the state for loyalty and co-operation in the work of bringing the privilege of musical training to every rural child in Mississippi. She also asked the power to appoint an executive board which would elect officers for the ensuing year. The privilege was granted. A program was presented by Mrs. J. T. Caldwell, Mrs. Huron Hutcherson, Mrs. J. L. Roberts, Mrs. Will Buck and the members of the Belhaven ensemble.

### MONTANA

**Butte.**—The Butte High School music department recently entered thirteen out of the thirty-five events held at the State Music Contest here. Eleanor Tenner is the music instructor.

### NEW YORK

**Victor.**—Victor High School announces that the school orchestra was recently heard by the state supervisor of music, Russell Carter, and due to the satisfactory rendition of several selections the school is now on the accredited list of schools in the state awarding regents' credit in orchestra work. Much of the credit for this accomplishment is due to Lillian S. Ross, instructor in music in the local school.

Each academic member of the orchestra will receive, if his work is satisfactory, one-fourth unit per year toward graduation, meaning that a full unit will be granted for four years of study.

### PENNSYLVANIA

**Latrobe.**—The fourth annual operetta of the Derry Township High School, In the Garden of the Shah, was under the direction of Margaret S. Sipe and J. D. Marts.

### TENNESSEE

**Nashville.**—The Tennessee all-state high school orchestra of 152 players gave a concert in War Memorial Auditorium before a large audience. Joseph E. Maddy, of the University of Michigan, at Ann Arbor, who conducted the orchestra last year, was again the leader and he achieved good results. Chattanooga sent thirty-nine boys and girls, Memphis nineteen, Savannah fifteen, Johnson City fourteen, Knoxville nine, Morristown nine, Murfreesboro eight, Pulaski four, Erwin three, Mt. Pleasant two, Bristol, Carthage, Centerville, Harriman, one each, Nashville twenty-six. Some students studied their instruments a year or less, twenty-seven for two years, twenty-seven for three years, twenty-four for four years, sixteen for five years, eight for six years, four for seven years and four for

### The Springfield High School Band

The existence of the Springfield High School Band dates back to 1917, when, during the second year of Dr. R. R. Robertson's supervision, it was organized under rather discouraging conditions. The school authorities laughed at the idea of a band in the High School, but nevertheless gave their consent, probably thinking that such an organization could at most do no more harm than disturb some of the classes in the

building two periods a week. However, while outsiders were tolerating the band, the members themselves were taking a whole-hearted interest, and it was not long until they had developed to a point where they could represent the school at certain functions with credit.

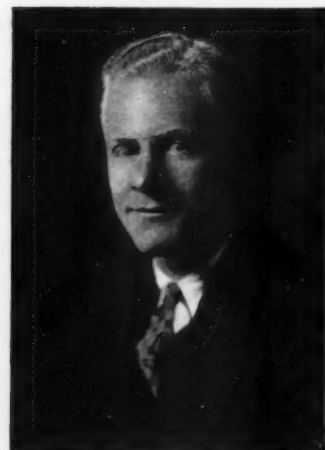
The present year sees the band with a membership of eighty-five. Rehearsals lasting forty-five minutes are now held every day before school, and credit given that

equals half that given for a solid subject. It is thought best to rehearse the band before school hours so that there should be no possible conflict with other subjects.

Included in the band's repertoire are Haydn's Military Symphony, Berlioz's Roman Carnival Overture, Beethoven's Egmont Overture, In a Persian Market by Ketelby, and selections of like character. Other material used are marches, opera selections, and a few novelties.



THE SPRINGFIELD, MO., HIGH SCHOOL BAND AND JAMES ROBERTSON, THE DIRECTOR.



Mr. Robertson has charge of the instrumental music in the Junior High Schools of Springfield.



## Noted Educators

MARGUERITE W. SCHAUFFLER,

head of the music department at Schenectady High School for the past four years, directing all the chorus work (including an a capella choir), the special orchestra and teaching the music courses. She was formerly supervisor of music at Stratford, Conn., and Franklin, Pa., and of Junior and Senior High School Music in Ithaca, N. Y.



Mrs. Schaufler graduated from the Ithaca Conservatory of Music in the Public School Music Department with the degree of Mus. B.; graduated in the supervisor of music course under Dr. Hollis Dann at Cornell, and studied at Smith College, Cornell University and Northwestern University.

eight years. Few of them have played in an orchestra for over four years, forty of them having played less than a year.

## VERMONT

**Bennington.**—The Bennington High School Orchestra won the first prize at the Southern Vermont orchestra contest at Springfield. They received 724 points, their nearest competitor being Brattleboro, with a total of 710 points. The other schools entering the contest and their points were as follows: Bellows Falls, 645; Black River Academy at Ludlow, 612; Springfield Junior High School, 682; and Springfield Senior High School 705.

**Burlington.**—The State High School Orchestra Contest was held here in May. The following high schools were represented: Spaulding High, Barre; Montpelier High; Northfield High; Lyndon Institute of Lyndon Center; Orleans High; Bellows Free Academy, Fairfax; Cathedral High, this city; Burlington Senior High and Burlington Junior High. The judges of the contest included Mr. King, of the Oliver Ditson Company, and Mr. Boland, of Somerville, Mass. Each orchestra played two compositions, a required number and a selective number.

FRANK BISHOP  
PIANO SCHOOL

Complete Preparation for Concert Appearances  
For Catalog Address  
5300 John R Street, Detroit, Mich.

## BLOCK SCHOOL OF MUSIC

SAMUEL BLOCK, President  
CECILE DE HORVATH, Honorary President  
HAROLD B. MARYOTT, Dean  
Accredited by State and Chicago Board of Education

Lyon &amp; Healy Building Chicago, Ill.

ZECKWER-HAHN  
Philadelphia Musical Academy

61 years of continued success in training musicians  
All branches including Church and Public School Music  
For year book, address  
Frederick Hahn, President-Director  
1617 Spruce Street Philadelphia

Summer Session, June 23rd to August 2nd

PEABODY  
CONSERVATORY

OTTO ORTMANN, Director  
BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars Mailed

## U. of North Carolina's Music Plans

Growth in music activity throughout the South is evident by the increase in the enrollment in the Department of Music at the University of North Carolina, of which Harold S. Dyer is now director. Formerly providing courses only in the school of liberal arts, which granted the A.B. degree with the major in music, a four-year course is now being announced in conjunction with the School of Education. This course leads to the degree of B. of Ed. in Music and conforms to the curriculum adopted by the Association of Schools of Music.

The University of North Carolina Glee Club, which won the Southern Intercollegiate contest last February, continued its policy of presenting programs of strictly choral music throughout the south. Concerts in some twenty cities were given during the season which ended with an appearance in the Gold Room at the Hotel Mayflower, Washington, D. C. The Oratorio Society, numbering 150, presented the Messiah at Christmas time and a miscellaneous concert during the commencement season, each being assisted by the University Symphony Orchestra. With the opening of the summer session the entire Department of Music moved into its new and splendid building with classrooms, studios, practice and seminar rooms, and ample office and administrative quarters. The recital hall, seating 900, will be completed in time for the opening of the University in September. This auditorium is an annex to the present building and will be the home of the new \$50,000 organ, a donation by an anonymous friend of the university. The stage of this hall is circular in construction, with grill openings for the organ composing the background, a terraced stage for orchestral and choral concerts, a disappearing organ console construction whereby at a moment's notice the organ may be brought into use for accompanying or solo performance. This organ and the recital hall will be dedicated some time before Christmas in view of the fact that the dedication of Memorial Hall, now under construction, is announced for about February 1, 1931. This larger auditorium, to seat 3,500, has been likewise planned to be acoustically excellent and will be the scene of the University Artist Course.

The largest summer session enrollment in the history of the university was recorded for the past session. This increase was reflected accordingly in the number of students engaging in music work. The summer session faculty of the Department of Music is composed of: Harold S. Dyer, Mus. M., A.B., director; T. Smith McCorkle, Mus. B., associate professor, violin and orchestra; Nelson O. Kennedy, Mus. B., piano and organ; Grace P. Woodman, Music Education; Ella M. Hayes, Supervisor of Public School Music in Newport News, Va., music education; Edwin Steckel, director of music at Gastonia, N. C., music education; Grace Helen Nash, University of California, Los Angeles, Methods of Class Piano instruction; Johanna Gjeerulff, American Institute of Dalcroze Eurythmics, New York City, Dalcroze Eurythmics and Improvisation.

The PHILADELPHIA  
CONSERVATORY OF MUSIC

MRS. D. HENDRIK EZERMAN  
Managing Director  
YEAR BOOK  
Accredited by  
THE JULLIARD FOUNDATION OF NEW YORK

1892

ITHACA  
Conservatory of Music

Degrees  
Placement Bureau

1930

## GRANBERRY

PIANO SCHOOL

ARTISTIC PIANO PLAYING  
Practical Training Course for Teachers.  
BOOKLETS—149 EAST 61ST STREET, NEW YORK

## NEW YORK COLLEGE OF MUSIC

Fifty-First Season 114-116 EAST 85th STREET  
Under the University of the State of New York  
CARL HEIN, Directors AUGUST FRAEMCKE  
All branches of music leading to teachers' certificates, diplomas and degree Doctor of Music.  
HANS LETZ, Violin, WILLIAM EBANN, Cello, KARL JORN, Voice Culture, and 40 other eminent instructors. Students for individual instruction may enter any time during the year.  
Special summer courses. Class instruction in harmony, counterpoint, composition, sight-reading, etc., free to pupils. A few scholarships for talented and worthy students. Send for catalogue addressing Department A.

AMERICAN CONSERVATORY  
OF MUSIC—CHICAGO

Modern Courses in All Branches of Instrumental and Vocal Music and Dramatic Art

Eminent Faculty of 130 44th Season Catalogue Mailed Free  
John J. Hattstaedt, President KIMBALL HALL, CHICAGO, ILL.

## MARCHESI SINGING ACADEMY

Read her book "SINGERS PILGRIMAGE" Paris: 202 Rue de Courcelles  
In preparation: "SINGERS CREDO AND CATECHISM" July Master Classes in London

## LAWRENCE CONSERVATORY of MUSIC

A DEPARTMENT OF LAWRENCE COLLEGE Appleton, Wisconsin  
CARL J. WATERMAN, Dean

## MASTER INSTITUTE OF THE ROERICH MUSEUM

MUSIC—PAINTING—SCULPTURE—ARCHITECTURE  
OPERA CLASS—BALLET—DRAMA—LECTURES  
Summer Sessions, New York City and Moriah, N. Y. Send for Catalog C  
310 Riverside Drive Phone: Academy 3860  
Clarkson 1717 New York

## PIUS X SCHOOL OF LITURGICAL MUSIC

COLLEGE OF THE SACRED HEART, 1334 Street and Convent Avenue, New York  
SUMMER SCHOOL, JUNE 24—AUGUST 2, INCLUSIVE  
JUSTINE WARD METHOD SIGHT READING Victor Records of  
GREGORIAN CHANT EAR TRAINING Gregorian Chants  
GREGORIAN ACCOMPANIMENT POLYPHONY Pius X Choir conducted by  
Justine Ward  
For further information, address the Secretary—Audubon 3663

## SCHOOL OF MUSIC

of the UNIVERSITY OF MICHIGAN

ANN ARBOR, MICHIGAN

EARL V. MOORE, Musical Director

Catalog and special information from Charles A. Sink, President

## The Clebeland Institute of Music

FALL TERM—SEPTEMBER 18

Four Year Course with Bachelor of Music Degree  
Master of Music Degree Artist Diploma

OPERA SCHOOL Artists on Faculty  
ORCHESTRA SCHOOL Beryl Rubinstein, Arthur Loesser, Marcel Salinger  
PUBLIC SCHOOL MUSIC Joseph Fuchs Victor de Gomez

Write for further information  
MRS. FRANKLYN B. SANDERS, Director, 2827 Euclid Ave., Cleveland, O.



## ROBERT BRAUN

Director

FACULTY OF FIFTY

Pottsville, Pa.

INSTITUTE OF MUSICAL ART  
OF THE  
JULLIARD SCHOOL OF MUSIC

120 Claremont  
Avenue  
New York City  
FRANK  
DAMROSCH  
Dean

A school for serious students. All branches. Moderate tuition fees.  
SPECIAL ANNOUNCEMENT—All talented advanced violin students will come under the personal observation and instruction of

Prof. LEOPOLD AUER

## Cincinnati Conservatory of Music

Founded 1867

AFFILIATED WITH THE UNIVERSITY OF CINCINNATI  
Over three score years in the front rank of American Music Schools  
Piano, Voice, Organ and all Orchestral Instruments, Opera, Orchestra, Theory, Composition, Public School Music (accredited), Languages, Drama and Dancing

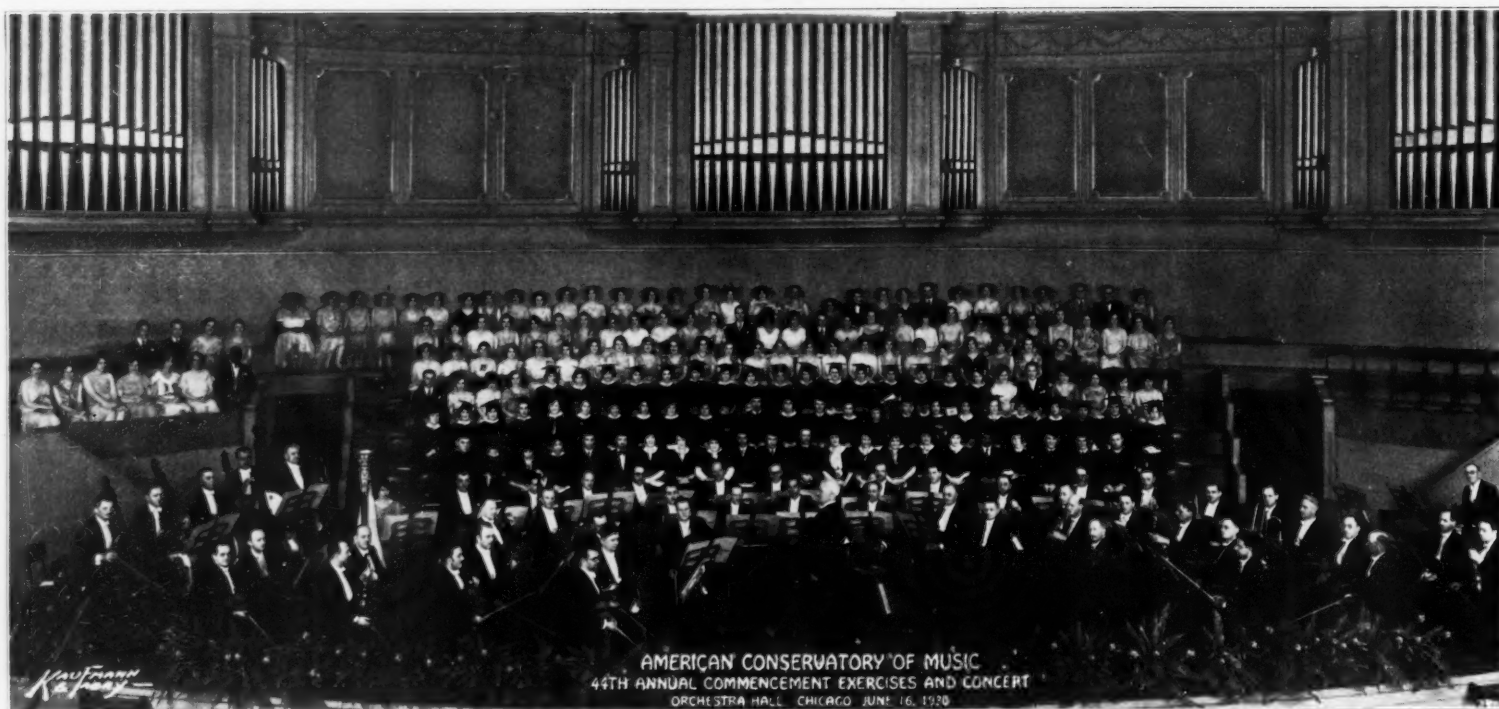
Degrees, Diplomas and Certificates granted  
Ideal Dormitories on ten-acre campus

BERTHA BAUR, President and Director Highland Ave. & Oak St., Cincinnati, Ohio  
Burnet C. Tuthill, General Manager

(FRANK) (ERNESTO)  
La FORGE-BERUMEN STUDIOS

VOICE PIANO

La Forge voice method used and endorsed by: Mmes. Alda, Matsenauer, Miss Emma Otero and Messrs. Lawrence Tibbett and Harrington van Hoesen. Also endorsed by Dr. W. J. Henderson.  
SUMMER SCHOOL JUNE 1ST — AUGUST 15TH  
14 West 68th St., New York, N. Y. Telephone: Trafalgar 8993



AMERICAN CONSERVATORY OF MUSIC  
44TH ANNUAL COMMENCEMENT EXERCISES AND CONCERT  
ORCHESTRA HALL CHICAGO JUNE 16, 1930

FORTY-FOURTH ANNUAL COMMENCEMENT CONCERT AND EXERCISES OF THE AMERICAN CONSERVATORY, CHICAGO, held on June 16 at Orchestra Hall. The graduating classes pictured above were among the largest in the history of the institution. Artist students of the Conservatory assisted by fifty members of the Chicago Symphony Orchestra, gave a splendid program. (Kaufmann & Fabry photo).

## Ravinia

(Continued from page 5)

and as long as Lucrezia Bori as Fiora, and Edward Johnson as Avito are cast, this opera's popularity is assured. The work was repeated with those two excellent artists heading the list, and they were again well seconded by Giuseppe Danise, Virgilio Lazzari, Oliviero and Philine Falco.

### FRA DIAVOLO, JULY 3

Auber's *Fra Diavolo* is another of those comic operas that often hold the boards at Ravinia. We personally enjoy comic operas especially during the summer months as they are easier to digest than heavy masterpieces of the operatic repertory. On hot nights the brain is sluggish, the body weary and the light music has a tendency to act as a stimulant. Director Eckstein is aware of these facts and so-called light operas are very often produced at this unique theater, which has been nicknamed "The Theater in the Woods."

*Fra Diavolo* is an old opera which has not as yet aged. It still pulsates with vigor, especially when presented with a cast of merry-makers such as the one under discussion and so well headed by Mario Chamlee, who finds the title role to his liking, both vocally and histrionically.

Florence Macbeth has risen to the front rank among the comedians of the lyric stage. No doubt the comic opera lost one of its brightest stars when this delightful artist began her operatic career at an early age. Her Zerlina is as effective in *Fra Diavolo* as her Lisette in *La Rondine*.

Ina Bourskaya is at her best in character parts. Her Lady Pamela is not a novelty here but it is as subtle a presentation today as it was in previous seasons. Vittorio Trevi-san gave distinction to the role of Lord Rochburg, accentuating the comedy part without burlesquing the English nobleman. Virgilio Lazzari was irresistible as Giacomo; likewise Desire Defrere, in such a role as Beppe he is in his real element—that of fun-maker par excellence. The other roles were well interpreted and with such a fine cast *Fra Diavolo* will no doubt be heard again during the summer months.

### FAUST, JULY 4

The evening of Independence Day was celebrated with a performance of *Faust* and a noteworthy cast, including Yvonne Gall as Marguerite; Giovanni Martinelli as Faust; Leon Rothier as Mephisto; Desire Defrere

as Valentine; Ada Paggi as Siebel and Philine Falco as Martha.

Mme. Gall has become one of the most popular songstresses that have ever graced the stage at Ravinia. Her Marguerite is one of her big achievements. She sang gloriously throughout the evening and if we here underline only her superb rendition of the Jewel Song, it is due to the fact that in this aria the high spot of the evening was encountered. Here, indeed, Mme. Gall displayed the full gamut of her art. Each and every tone literally glittered and her success, which had been marked from the first, culminated at the end of the song in a real ovation. Martinelli has often been heard here in the title role, which he vested elegantly and sang eloquently. Leon Rothier's Mephisto is also an old acquaintance of whom we never tire and always greatly enjoy. Desire Defrere did well with the role of Valentine; likewise Ada Paggi and Philine Falco in their respective parts.

### ROMEO AND JULIET, JULY 5

The week closed with the first performance this season of Gounod's *Romeo and Juliet*, with Lucrezia Bori and Edward Johnson as the two unfortunate lovers. Mme. Bori's Juliet has often been the object of admiration in these columns. To us she personifies the Juliet of our dreams; also she sings the role exquisitely. Her tone sparkles like blue diamonds; her French is clear and throughout the evening she radiated as the bright star of the night.

Edward Johnson has the figure, the elegance, the savoir-faire of the noble and youthful lover. Without doubt few lyric tenors, if any, can enunciate French, Italian, or English as well as does Johnson. Every word can be understood no matter in what language he sings and this adds materially to the pleasure of those who are conversant with the three languages. To this quality of clear enunciation must be added the refinement of his singing and the impeccable phrasing that reflects the musician and the student. All were displayed to great advantage throughout the performance, winning the tenor a triumph.

Leon Rothier sang the role of Friar Laurent with great unction and tonal beauty. The Mercutio of Desire Defrere may not have grand manners, but it has a good interpreter in the Belgian baritone. Margery Maxwell made a hit all her own in the garb of Stephano. She looked ravishing as the young page and sang with marked ability. Hasselmans conducted. RENE DEVRIES.

## Chicago

(Continued from page 7)

pari from Von Flotow's *Martha* and a group of songs. He was also heard with Mrs. Padula in the duet *Parigi oh Cara* from Verdi's *Traviata* and in the duet from Verdi's *Rigoletto*.

### ELLEN KINSMAN MANN PRESENTS PUPILS

Ellen Kinsman Mann, who returned recently with several pupils from a prolonged stay in Europe, where she taught a large class, presented Florence Getz, Kathleen March Strain, Edith Mansfield, Doris Mason Morand and Anita Foster in her studios in the Fine Arts Building, on June 27.

Mrs. Mann has long been recognized as one of Chicago's leading vocal instructors and these young ladies proved themselves worthy representatives of her excellent teaching. As they are to give public recitals next season, it seems proper at this time not to emphasize the success they made on this occasion, nor to comment on their singing, which was of the best. Helen Lee-felt served as accompanist.

### AMERICAN CONSERVATORY NOTES

On Wednesday afternoon, July 16, Aletta Tenold and Grace Welsh, members of the piano faculty of the conservatory will present a program of music for two pianos.

Louise K. Willhour, of the dramatic art faculty, gave a program of character sketches at the Methodist Community Hall, Arlington Heights, Friday evening, June 25. Advanced pupils of Miss Willhour also appeared on this program in the one act play "Woof Wool" by Merryman.

Marguerite Kelsch-Ullman, of the piano faculty, presented her pupils in recital in Studio Theatre on Wednesday, July 2.

Pupils of Esther Goodwin, of the voice faculty, were heard in recital in Conservatory Hall on Wednesday evening, July 2.

### SONATA RECITAL—GRAINGER-SAMETINI

On Tuesday afternoon, July 1, at the Cinema Theatre, Percy Grainger, internationally renowned concert pianist, and Leon Sametini, whose enviable reputation as violin pedagogue is world wide, gave a sonata recital, assisted by Goldie Gross, cellist, and Alex Pevsner, violist.

The program opened with the Sonata No. 3 in E Major by Bach. Then followed the lovely Quartette No. 2 in G minor by Faure,

which was the highlight of the program. The audience was charmed by the haunting harmonies, the lilting rhythms and the enchanting passages. Mr. Grainger fairly played with the piano keys, producing the most delightful passage work in which he brought out the many rare beauties of Faure's music. In fact the whole ensemble deserves very favorable comment. At the close we heard the well known Sonata Op. 45 in C minor by Grieg, in which Mr. Sametini demonstrated his unusual musicianship and technical mastery of his chosen instrument.

### PERCY GRAINGER LECTURE-RECITAL

In another of their interesting series of concerts given at the Cinema Art Theatre on Thursday afternoon, July 3, the Chicago Musical College presented Percy Grainger, assisted by Marshall Sumner and the Grainger piano ensemble class, in a lecture-recital on Folk Music and Art Music.

Mr. Grainger says that folk music differs from art-music; first, in that it originates without the help of musical notation; second, it is music in a single line-melody without accompaniment, while art-music deals with the complexities of harmony; and third, it is mass expression as against the individual expression of the composer in art-music. Therefore, individualism, giving interplay of different types and a fuller conception of the universe, is lacking in folk-music. That composers like himself are interested in folk-music because of its pure melody does not explain why they immediately begin to harmonize it.

Several examples of folksongs were played before he turned to the classic compositions of Bach, playing the Fugue in A minor, and the Prelude and Fugue in B flat minor. The last movement of the Sonata in B minor by Chopin was superbly played. Grainger possesses that rare quality, intensity, which so many of our artists do not, and which is so necessary in holding the interest of an audience. Pagodas—so interesting because of its imitation of Javanese music—is characterized by the use of gongs, and he goes on to say that Debussy spent many hours listening to and studying the Javanese harmonies.

Closing with three of his own compositions he gave us illustrations of the simplified harmonization of a folk tune in *The Hunter in His Career*; a more complex one in *Hillsong No. 2* (for two pianos); and most complex in the bewitching *Spoon River*, written for ensemble group. R. D.

# REINALD WERREN RATH BARITONE

Management NBC Artists Service  
George Engles, Managing Director 711 Fifth Avenue, New York City

SEASON 1930-1931

# MAAZEL

Chicago Tribune—"MAGNIFICENT PERFORMANCE"  
New York Times—"RHYTHMIC FIRE AND SPLENDID ENERGY"

Sioux City Tribune—"AN UNFORGETTABLE INTERPRETATION"

Concert Management Vera Bull Hull, Steinway Building, New York  
For Europe: George Albert Bachaus, Berlin



**HUGHES**

**PIANIST**  
Mgt.: HAENSEL & JONES, Steinway Hall  
113 West 57th Street, New York  
Summer Master Class, N. Y. City, Jan. 30-Aug. 9

**DOROTHY GORDON**

**YOUNG PEOPLE'S CONCERT HOUR**  
Management: Richard Copley, 19 E. 43rd St., New York

**MALATESTA**

**VOICE PRODUCTION**  
CORSO CONCORDIA 6

**CHARLES SANFORD SKILTON**

**Composer and Organist**  
University of Kansas Lawrence, Kansas

**ROMANI**

**Teacher of ROSA PONSELLE**  
Studio: 244 Riverside Drive, New York  
Tel. 6910 Riverside

**Marie Sundelius**

**SOPRANO**  
With the Metropolitan Opera Co.  
Exclusive Management: HAENSEL & JONES  
Steinway Hall, 113 W. 57th St., New York

**WALTER HENRY HALL**

**Professor of Choral Music, Columbia University**  
Address 39 Claremont Avenue, New York

**WINIFRED PLETTS**

**COLORATURA SOPRANO**  
80 West 82nd Street, New York City

**Estelle LIEBLING**

**SOPRANO**  
Studio: 145 West 55th St. New York  
Tel.: 1787 Circle

**ANNA CASE**

**Famous American Soprano**

**Exclusive Management:**  
R. E. Johnston, 1451 Broadway, New York

**LUCREZIA**

**Metropolitan Opera House**  
**BORI**  
New York

Baldwin Piano Victor Records

**ROSA LOW**

**Lyric Soprano**  
Management:  
**ANNIE FRIEDBERG**  
Fish Building,  
New York

**SCHOOL of VOICE HYGIENE**

113 West 57th Street—Suite 1409-10  
Scientifically treats DEFECTIVE VOICE  
and SPEECH Disorders

Stuttering, Stammering, Lipping, Hoarseness, Loss  
of Voice, Vocal debility, etc.

Consultation Hours Dr. JOHN J. LEVYMAN, Director  
3 to 5 p.m. daily Circle 9593  
Mon. and Thurs. 8 to 9 p.m. Lehigh 2466

**HEMPEL**

271 Central Park West,  
New York City  
Steinway Piano

**Evangeline Lehman Active in Paris and New York**

Evangeline Lehman, known in Paris for the management of American artists, both in the French capital and on the Continent, will operate from New York as well during the coming season. Her Paris office in the new Pleyel Building is an extension of the Office Mondial de Concerts Felix Delgrange, who books such artists as Tito Schipa, Mengel-



EVANGELINE LEHMAN

berg and his Concertgebouw Orchestra, Bruno Walter, Gieseking, Manuel de Falla, Raquel Meller, the Isadora Duncan Dancers, and others.

Many American artists wishing to make their Paris debut have been disappointed in that Continental conditions are different from those in America. After spending large sums of money they have found no audience to listen to their recital, nor a line in the newspapers or musical magazines.

Considering this, Miss Lehman has arranged to work out a debut that is within the financial possibilities of any one desirous of seeking foreign prestige. Through the co-operation of Felix Delgrange, the manager of Paris' newest and most exquisite concert hall, Miss Lehman has secured the right place for the presentation of artists. All the modern improvements in lighting, stage settings, acoustics, spacious entrance halls, lobbies, etc., are available. The general atmosphere is also one of culture and refinement.

Miss Lehman has arranged with the Directeur of the Revue Internationale de Musique et de Danse, Carol Berard, so that a certain number of artists can be incorporated in the attractive programs presented each week under the Parisian musical magazine. Mr. Berard is also the secretary of the Syndicate of French Composers, which fact enables him to secure a well known composer for almost every program presented. Admission is by invitation only and therefore artists may be assured of a large audience, very select and appreciative. Often these appearances lead to other important engagements.

Miss Lehman's work next season will be carried on both in Paris and New York. She will have charge of the management of Isidor Philipp, the great piano teacher, who will visit this country. For his New York master class he will have associated with him his one-time pupil and lifelong friend, Maurice Dumesnil, French pianist. This combination will be known as Ecole Supérieure Française de Virtuosité, details of which will be announced later.

**Anna Graham Harris Gives Pupils' Recitals**

Anna Graham Harris, of Hackensack, N. J., gave a series of four pupils' recitals during the past year. The programs were interesting, and some of the voices compared favorably with the best to be found in the New York studios. Among those of particular note were: Edna Davison, Helen Kappel, Richard Meyer, Nina Voorhis, Jeanette Fessler, Leoni Jacoby and Walter Jacobs. Three of the recitals were given at Calvary Baptist Church Auditorium, and the fourth in Fellowship Hall of the First Presbyterian Church.

Surprising as it may seem from New York standards, Miss Harris was given press reports in local newspapers. It is difficult indeed for a teacher to obtain press notices in New York dailies. The notices in the Hackensack papers were uniformly favorable.

**Maier-Pattison's Farewell Tour**

Guy Maier and Lee Pattison, celebrated duo-pianists who are making their farewell concert tour next season, will begin their activities on October 20 at Indianapolis. From that date on they are booked solidly from coast to coast until March, with the exception of individual excursions into outside fields. Guy Maier is to give concerts for young people and Lee Pattison will give solo and music concerts with the Gordon String Quartet.

**SINGERS, MUSICIANS, SPEAKERS**

**HEAR YOURSELF AS OTHERS DO!**

Preserve Your Repertoire by Phonographic Recording

PRICE PER DOUBLE RECORD

7 in. \$2.50 Plays 2 min. 10 sec. | 9 in. \$3.50 Plays 3 min. 30 sec.  
8 in. 3.00 Plays 2 min. 55 sec. | 10 in. 4.50 Plays 4 min. 15 sec.

.50 a song extra if accompanist is desired

Records finished and delivered immediately

**DOROTHY CARUSO RECORDING STUDIO**

143 East 62nd Street, New York Tel. REGent 5558  
Closed from July 15 to August 15

**VALERI**

**TEACHER**  
of many famous vocalists

Studio: 2345 Broadway New York  
Telephone 2232 Endicott

**NANÀ GENOVESE**

**MEZZO-SOPRANO**

Personal Representative: BRUNO ZIRATO 322 West 72nd Street, New York

**CHARLES****HACKETT**

**TENOR—Chicago Opera**

**Management:**  
**CIVIC CONCERT SERVICE, Inc.**  
Dama E. Harshbarger, Pres.  
Auditorium Tower,  
Chicago, Ill.

**SAN-MALO**

**VIOLINIST**

NOW TOURING EUROPE, IN AMERICA JANUARY 1931

**Management:**  
**CHARLES L. WAGNER**  
511 Fifth Ave.  
New York  
Baldwin Piano  
Victor Records

**OUTSTANDING PERSONALITIES IN THE MUSIC WORLD**

**GALLI-CURCI**



**SCHIPA**



**RETHBERG**



**TIBBETT**



**MENUHIN**

MANAGEMENT

**Evans and Salter**

113 WEST 57th STREET  
NEW YORK

# MUSICAL COURIER

Weekly Review of the World's Music

Published every Saturday by the  
MUSICAL COURIER COMPANY, INC.

ERNEST F. EILBERT.....President  
WILLIAM GEPPERT.....Vice-President  
ALVIN L. SCHMOEGER.....Sec. and Treas.  
Steinway Building, 113 West 57th Street, New York  
Telephone to all Departments: Circle 4500, 4501, 4502, 4503, 4504, 4505.  
4509  
Cable address: Muscourier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Honorary Member American Optimists.

ALVIN L. SCHMOEGER.....General Manager  
LEONARD LIEBLING.....Editor-in-Chief  
WILLIAM GEPPERT.....Associate Editors  
FRANK PATTERSON.....Associate Editors  
CLARENCE LUCAS (Paris)  
RUE DE VIVIERES  
CESAR BAERCHINGER (London)  
ALBERT EDMUND BROWN (Hobbs, N. Y.)  
THORNTON W. ALLEN.....Managing Editor  
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANETTE COX, 820  
to 830 Orchestra Building, 230 South Michigan Ave., Chicago. Telephone,  
Harrison 6110.

LONDON AND GENERAL EUROPEAN HEADQUARTERS—CESAR BAERCHINGER (in charge), 124 Wigmore Street, W. 1. Telephone, Wellbeck 6453.  
LONDON BUSINESS OFFICE—175 Piccadilly, W. 1. Telephone, Gerrard 5267.  
Cable address: Muscourier, London.  
BERLIN, GERMANY—C. HOOPER TRASK, Witzlebenstr. 23, Berlin-Charlottenburg 1. Telephone: Wilhelm 9144. Cable address, Muscourier, Berlin.  
VIENNA, AUSTRIA—PAUL BECHERT, Prinz Eugen Strasse 18, Vienna IV. Telephone, U-47-0-12. Cable address, Muscourier, Vienna.

MILAN, ITALY—CHARLES D'EP, Via Eupili 2.  
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago. Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1927, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW YORK JULY 12, 1930 No. 2622

The love of money is also the root of much music.

Composing used to be an art; now it is very much of a trade.

What becomes of ancient popular song records, and why shouldn't it?

Many have fallen by the soldier's sword, and no inconsiderable number by the critic's pen.

If classical music stands for form, it cannot be said that modernistic music stands for reform.

The speed with which rumors and gossip fly in the operatic world approximates that of light and electricity.

To popularize Bach's music in the home the passing of a constitutional amendment against it might be a good expedient.

Deadheads are no modern institution. When Nero gave his musical performances he made admission free to secure an audience.

Most of the members of the New York Philharmonic have returned from Europe. They admit that the tour of the orchestra was a decided success.

An opera singer deplores the lack of realism in phonograph records, and intends to have new ones made, which shall reproduce the "bis" and "bravo" obligatos of the claque.

From the Evening Post: "Helen Morgan sang before the royal family of Italy the other day and Irving-Hoffman says that the King and Queen are probably sitting on pianos instead of thrones now."

Picasso, modernist painter, announces: "What is art? If I knew I should take care not to reveal it." That is neatly put. Most of the modernists move in the same mist of ignorance, for their products most assuredly reveal the absence of art.

The project of giving suburban performances of opera by the Metropolitan company, for the benefit of the thousands to whom a trip to 39th Street and Broadway is a hardship or even an impossibility, is a worthy step along the line of widening the popular appeal of the most attractive form of good musical entertainment and edification. In it one readily discerns the foresight and sagacity of Mr. Otto H. Kahn, who, if he is not careful, will soon have

earned for himself the sobriquet of "the American opera Dad."

Among the meek who inhabit the earth are musical managers when they visit the president of a women's musical club which engages artists.

The musical modernists have discovered that there really is nothing to Bach, Beethoven, Brahms, Wagner, Haydn, Schubert, Chopin, and Schumann. However, it seems to be too late now to do much about it.

On the whole, one must agree with the postcard dictum of B. F., that, "If Wagner is for operatic gourmands, then Pelleas and Melisande is for musical gourmets." And much of the modernistic output is for tonal dyspeptics.

One of those wild animal stories comes from Sweden. Somebody went out and fiddled in the woods, and attracted not only one deer but a whole moose family, bull, cow and calves. Whether the moose danced a one step or a fox trot is not recorded.

Friends of Percy Grainger were worried at seeing the eminent pianist recently with one of his precious arms in a sling. But the artist reassured them with the information that that was just his way of resting up for the coming busy season.

It certainly was a suspicious circumstance that a violin case should weigh twenty pounds, and it is not in the least surprising that skeptical policemen should have arrested the owners of it, one of whom said the case contained a violin, and added, "We are going to a party." The "party" was in Trenton, where they admitted that they were going to crack a safe. This suggests a new sideline for musicians.

Three years ago a small group of college men published the first book of authentic college football and alma mater songs, calling the volume the Intercollegiate Song Book. Little interest had previously been shown in such a collection, but the optimism of these young men was proven in the unusually fine edition they produced. Now, three years later, the success of their undertaking has become most apparent, for the Intercollegiate Song Book is today recognized from coast to coast as the only official volume of college songs, and is used by broadcasting and recording companies as well as orchestra leaders generally. Practically all college songs heard on the air are taken from this unusual and interesting collection, and it is understood the sale has reached very large proportions. With the increasing popularity of college music the demand on this volume should increase rapidly.

That electric conductor, Leopold Stokowski, is interested in a new musical instrument which is operated electrically, also in the latest improvements in stage technic. Returning from a two months' European trip the doctor said:

"It was to study modern stage technic that I went abroad. My travels were largely in Germany, where I also studied modern methods in radio and gramophone. I want to be prepared when the time comes to make advances in theatre and concert presentations in Philadelphia. The change may be in the nature of a new hall, adapted to drama, opera and symphony concerts. Such a hall might have six interchangeable stages, three on the same level with the main stage, one above and one below. I have brought back with me a new musical instrument, electrical in principle. I shall experiment with it and perhaps use it with the orchestra in concerts."

Massenet was of course a friend of Herman Devries during the days when Devries was on the operatic stage. Since he has turned to newspaper writing, he has told many amusing stories about his famous musical acquaintances, of which this is one:

"Massenet, as I knew him, was a gay joker. 'One of his diversions, when he sat in the jury at the Conservatoire, was to make paper pills and fire them at his friends and colleagues. He completely lacked decorum. He was also an untiring punster, and a great admirer of women. He never missed a performance of any of his works in Paris. Another remembrance I have of him is the evening he came into the green-room with Sibyl Sanderson and sang for us his renowned *Pensee d'Automne*! which he dedicated to Miss Sanderson, who created, as you know, his *Thais* and *Esclarmonde*. At Marseille, he was conducting his *Herodiade*, when the chorus began the Roman chorus. He did not like the attack, so turning to the audience, he said 'We'll start that over again!'—and did so!"

## The National Hold Up

The man who holds up payment on bills when he has money to pay the bills, and purchases of necessities when he has money to buy necessities, is helping to wipe out credit to such an extent that if he maintains this attitude he will, sooner or later, have no money to hold up.

This fact is brought out by B. C. Forbes in the business columns of the Chicago Herald-Examiner. Mr. Forbes writes:

Will corporations, merchants and others take note? One of my associates relates:

"A friend of mine, who has nearly \$2,000 due him by a large corporation, was asked if he would mind waiting for payment. He couldn't refuse. But the result is that he is making others wait, too. Behold, shortly after this incident my friend read a statement issued by the corporation about its wonderful financial strength and boasting of how much cash and securities it had on hand.

"If many corporations are doing such stalling, are they not unconscionable contributors to depression?"

They are. Things would be greatly helped were every business concern to pay every bill at the first moment possible. Happily, the majority of concerns are in a position to pay promptly. So are a great many families who are slow payers for no reason except sheer thoughtlessness.

If you have the money, pay up instantly!

A very prominent business man, the head of a big firm, spoke in similar vein the other day. He said that the present business depression was due to nothing in the world but the disease of over-caution. A man will say to himself that perhaps he can get on with his old straw hat through one more summer, and perhaps he can do just as well by keeping his wife and children at home or giving them only one week at the beach or mountains instead of a month or more. The housewife figures that she may be able to economize on provisions and necessities of all sorts, to say nothing of comparative luxuries such as clothes, household furnishings and the like.

Nine hundred and ninety-nine times out of a thousand this attitude will be assumed by people who have exactly the same income that they had before the beginning of this present business depression. The cause of the depression was, no doubt, to begin with, the newspapers. It was almost a criminal act on the part of the newspapers to increase their news stand sales by using "scare" heads (the word, for once, is appropriate) about the Wall Street panic, the fall in prices of securities and the rest of it, with which we are all by this time so familiar.

Following that, you could hear a dozen times a day, or for that matter, as many times as you cared to listen for it, statements by people in all sorts of conditions of life regarding their losses in Wall Street; and you might feel sure all the time that not a single one of these people was a speculator or had a cent in Wall Street, except perhaps some stocks or bonds which, although their market value might be less than at the top of the boom, are actually worth just as much because they have exactly the same income as before.

People who never lost a cent in Wall Street, who have exactly the same position they had, whose incomes are just what they were last year, and who are actually able to buy every commodity for less than they paid last year (because last year's dollar is now worth \$1.11) are holding up payment of bills which they could just as well pay. These people are investing the money they save, and getting interest on it, without, perhaps, realizing how dishonest it is, for much of the money is not theirs and the interest belongs to their creditors.

This national hold up that we are just now passing through is not alone a calamity, but an unspeakable scandal. We hear jokes galore about the closeness of the Scotch, but we might do well to look at ourselves for a champion example of closeness.

As already said at the head of this article, this national hold up, if persisted in, will cause such conditions that none of us will have anything to hold up.



# Variations

By the Editor-in-Chief

Aboard S.S. Bremen.

No civilized land is entirely unmusical any more. For a while nearly the whole world took its shy at the "unmusical Englishmen." America held off, however, and was more guarded in its opinion. We were thoroughly aware that we produced better railroad men than composers, and put more originality and variety into our inventions for milling than into our native symphonies and operas. The pill was bitter, and no amount of sugaring could sweeten it.

But we are an amazingly optimistic race, and one and all of us now believe that our long expected musical Messiah will have his day. Even amateur political economists and sociologists know why conditions have hitherto been unfavorable for the propagation of our native musical germ. They are able to show you that the physical labors of our forefathers were not conducive to intellectual expansion. Life in our log cabins was exciting, but hardly poetical. The war cry of the Indians hit upon the ear of the hardy pioneer as a signal of danger rather than as a picturesque theme for musical treatment. The blows of hewing axes and mining picks fell at more or less regular intervals, to be sure, but they inspired more blisters and backache than any especially keen sense of rhythm. Of course some music, rude but grand because of its very simplicity, grew out of the earlier times in our young country. As notable and enduring specimens of the touching tunes left us by our perspiring past there may be cited The Arkansaw Fiddler and Listen to the Mocking Bird.

All that was then, is different now, our amateur thinkers will tell us; and it must be admitted that few of us would undertake to disprove the proposition. It is carefully pointed out that the conditions of 1725, when viewed from the perspective of 1930, are most romantic.

One Southern reviewer writes: "Out of the past is springing the new American literature, and out of the past will spring the new American music." Heaven forbid! That might mean a reversion to The Maiden's Prayer, and Battle of Prague period—to be dreaded like unto the wasting sickness. American music is future in its striving.

Some of our modern American composers have indeed seized upon primitive Indian and negro melodies for symphonic exploitation, but not even the most enthusiastic critic could justly claim that such attempts mark the foundation on which is to be built our enduring school of national music.

"The real spirit of things artistic does not dwell in the United States," wrote a Frenchman who came here to criticise us; "they kill one another over there to get money, and steadily the money kills the survivors. In the process art never comes to life at all." This is perhaps not as profound as it reads. "The real spirit of things artistic" dwells everywhere in this world, but its manifestations are not apparent to the casual seeker. Like the sense of beauty, it must to a great extent lie in the eye of the beholder. "The real spirit of things artistic" is therefore actually a reflex image of a man's state of cerebral being. "The real spirit of things artistic" therefore dwells as much here as it does in Middle Italy. A Russian heard a symphonic movement on the steppes of Minor Asia; an Italian found material for a grand opera in the slums of lower Naples; a German read a book on philosophy and wrote a monumental symphonic poem. We have no steppes in the West, but we have prairies; we have slums in this city; and we have creditable books on philosophy. The question that trembles inevitably on the tongue is so obvious that it will not at this time be asked.

These rambling remarks on art in general and in particular are not advanced as new. There is nothing new to be said on the subject of art. Art is eternal and so are its commentators.

Classical music, like classical literature, does not grow old soon; at any rate, it does not seem to. Bach and Palestrina are not old; at least five of Beethoven's symphonies are not old; and many of Schubert's songs are not old. The multitude always has been fickle, but Mr. Newman and some others of us are reasonably proud of the fact that we do not belong to the multitude; rather, we believe that we belong to the beautiful few who understand and who know.

When has art been for the masses? Is Horace

forgotten today because only one man in 10,000 reads him, or Virgil, or Herodotus, or Pliny, or Pindar? If critics have any right to be, then they are on earth for the purpose of not forgetting, and of constantly reminding others. Converts to the old are the only excuse for the existence of critics. Every day has had its fashions, but throughout nearly all times and climes some things have endured. To those things the wise critic will adhere.

That is called being a "conservative." If you are a conservative you will always be respectable and always sure. Berlioz, Liszt, and Wagner were no conservatives, and, poor men, they are all dead now. Take heed.

The MUSICAL COURIER has become a nationalized institution, not to say an international one. It is read and it wields influence wherever there are musical performers, managers, opera houses, concert halls, teachers, managers, musical amateurs.

Time was when the MUSICAL COURIER might have been looked upon as exclusively a New York paper, but today the fact that it is published here is purely an accident. It happened to start in this city and as it has developed its own printing plant, it has continued to be issued in New York. It could as usefully and profitably have its home in Chicago, San Francisco, Bridgeport, New Orleans, Topeka or Santa Fé, what was the means for news gathering now possessed by the MUSICAL COURIER.

This paper is fifty years old, the oldest musical paper in the world, and the only one that ever endured for that length of time without missing a single issue. No wonder that it has outgrown localism, that its survey and authority have become worldwide, and that it is looked upon by all unprejudiced musical persons as the leading journal of its kind.

Which conductor's name begins with five letters that are the name of an opera?

Which conductor's name concludes with five letters that also end the name of a great violinist-composer?

Which conductor, like the king, can do no wrong?

Which conductor is able to perform musical tinsel and make his listeners believe that it is pure gold?

Which conductor is the musical dictator of his orchestra, his board of directors, and his audiences?

Which conductor can fly into the most plebeian kind of rage and have it admired as temperament?

Which conductor has caused the use of the entire stock of laudatory adjectives available for the music critics?

Which conductor is as good in opera as he is in concert?

Which conductor gives out no newspaper interviews?

Which conductor is the greatest box office attraction today?

What—haven't you guessed to whom all the previous questions refer? Well, then, here is the answer, if you read downward the first letters of the following words:

Thrilling  
Omnipotent  
Scholarly  
Conquering  
Artistic  
Necromancer  
Imaginative  
Napoleonic  
Idolized.

"Municipal pride is what makes a man see red," remarks the Telegram, "when another town claims to be the center of culture." Amusing, but not true in music. No American community has a monopoly of musical culture. The true center of musical culture in the United States is the center of the United States. It falls somewhere in Indiana, not far from the banks of the Wabash.

That one good turn deserves another was believed in thoroughly by Bach and Wagner, both of whom made liberal use of the turn as a form of musical embellishment.

The political Reds try to plead their cause with bombs, and the musical Reds with din.

Now that women have superior—ahem! equal—rights, why not the following changes of titles for

some of the well known operas: Isolde and Tristan, Melisande and Pelleas, Juliet and Romeo, Gretel and Hansel, Delilah and Samson?

Each time a new American opera is produced, another star should be added to our national flag.

Shakespeare's Hamlet is to be made into a comic opera, so runs the report. "That it should come to this!"

"Savage bears agree with one another," remarked Juvenal, and he might have added: "But savage prima donnas do not."

Is it, or is it not unpatriotic, for J. P. F. to remark: "That critic who says that America has no genius for music wasn't talking about chin music."

A Florida paper hit on a great piece of wisdom, to wit: "Speaking of jazz bands, the man who put the din in dinner took the rest out of restaurant."

"Jazz is the hay fever of music," concludes M. B. H.

When singers meet they never are at a loss for conversation. They can chat about their colds.

Syrus evidently never had heard of music critics when he wrote: "He hastens to repentance who hastily judges."

The New York Evening Post (June 9) has the following:

"Who is the greatest pianist in the world?" asks an advertisement. And H. J. K., by way of answer, says that Paderewski is at least the hair-apparent.

The joke is not new. In fact, all the possible jokes about Paderewski's hair were made long ago. They never caused him to clip his umbrageous locks.

This is the time, perhaps, to repeat the best of hirsute quips about Paderewski. Many years ago he bought a paper from a newsboy, gave him a twenty-five cent piece, and told him to keep the change. The lad returned the coin to the pianist and said: "Keep this yourself, guv'-nor, and get you hair cut."

A certain modernistic composer had to stop composing because he could think of nothing but melodies.

P. J. F. inquires: "Don't you think that croony tenors are loony tenors?"

Nearly all things look brighter in the morning except some of the newspaper reviews of one's recital given the previous evening.

The best way to explain music is to perform it.

Overheard at some of the conservatory commencements:

"As you go forth from this institution, remember always to strive for the highest in art and to remain true to your ideals."

"There is no reason why you should not all become Rethbergs, Godowskys, Giglis, Elmans, Salmonds and Hadleys."

"I think our Susan played better'n any of 'em. She should a win the prize."

"I hate to leave your class, professor."

"I'm awfully sorry I haven't returned those Beethoven sonatas. What's your address? I'll send them to you surely before I leave for Montana."

"Clothilde, darling, as soon as I have worked up a class and am on my feet, I'll send for you and we'll be married. I love you, sweetheart, I love you. Good-bye, my own, good-bye. I'll write every day—twice a day."

"You say you won't play for company? Well, what in the world did we send you to that musical observatory for, and me and your ma skimping our very souls to do it?"

"No, I haven't any plans in sight, but, of course, it will be easy to get concert engagements."

Most of the foregoing matter was written in New York, and the thoughts that have been jotted down while racing across seas on this good and great ship, the Bremen, must wait for publication until the next issue of the MUSICAL COURIER.

One epochal piece of news, however, I shall report before I close this budget. Max Schmeling, new heavyweight champion of the world, is aboard.

LEONARD LIEBLING.

## IN THE DAYS GONE BY

In the days gone by there were singers, beloved by their circle of friends and admired by the public, who sang "O Ruddier Than the Cherry," "My Sweet Sweeting," "My Phyllis Hath the Morning Sun," "My True Love Hath My Heart," "Cherry Ripe," "Why So Pale and Wan, Fond Lover?" "Angels, Ever Bright and Fair," "I Attempt from Love's Sickness to Fly," "It Was a Lover and His Lass," "Barbara Allen," or the latest airs from the grand operas as well as the standard arias, which they believed would never grow old, such as, "Che farò senza Euridice," "Ah, rendimi," "All' acquisto di gloria," "Verdi prati, selve amene," "Padre, perdona," "Bois épais," "Ho sparso tante lagrime," "Fuggiam da questo loco," "Se cerca se dice l'amico dov'è," "Non più andrai," "Batti, batti," and other songs that moved the audiences of the period.

In the days gone by there were many very fine pianists who played discreetly on little pianos with pretty tone. They held their hands quite still and moved only the fingers. Seldom did they touch the pedal. That is why the music of the days gone by is written to lie so comfortably under the hand. The public was astonished when the mighty Hummel made free with the traditions and moved about in a reckless manner over the keyboard. "That must be either Hummel or the devil," exclaimed an amazed critic when he happened to hear Hummel practising. When Schroeter arrived in England he was asked if he could play the stupendous works of Clementi. He replied "that they could only be performed by the author himself or the devil." Unfortunately no reports have come down to us from the days gone by of how the devil acquired his superior, old style, technical skill.

Steibelt was a pianist who brought comfort to his hearers. Music students said that hearing him play was as good as a lesson. Woelfl managed to make even that woeful name popular for a time. And then there was the grand and brilliant Kalkbrenner at a later period. Even Clementi dedicated a grand sonata to him, and we know that the young Chopin sought lessons from the famous old master. He was noted for the compelling power of his tone, so the writer of the period tell us. Have we forgotten T. Latour? Not very long ago a certain Mr. Neate "played with remarkable brilliancy and was greeted with never ending applause." It has ended now. After many of these performances were dead this following advertisement appeared in a London newspaper:

A new and complete Introduction to the Art of Playing on the Piano Forte; wherein the first Principles of Music are fully considered in a Series of Observations and Examples; to which is added a Variety of pleasing and instructive Lessons, selected from the Works of Haydn, Mozart, Pleyel, Arne, and other eminent Composers; arranged for the Improvement of Pupils, in the most useful Major and Minor Keys with Preludes: Also Observations on the Art of Fingering, with copious Examples and a few remarks on Musical Expression, etc.

By J. Monro, London.

Well, J. Monro has been in the mum row under the sod so long that his book is forgotten.

In the days gone by there were violinists of great skill. Corelli and Viotti were the classical standards by which the lesser modern fry were measured. Even as late a violinist as Spohr was censured for not having the "energetic bowing of the school of Viotti." But a Roman critic said that Spohr "was the greatest singer upon the violin ever heard." It seems that the devil was also a violinist of the old school. Tartini has left us a sonata he heard the devil play. Why has the great enemy of righteousness retired from the concert business now? Are we so good that the devil is kept busy looking for a chance to operate? Or has modern technic got beyond his red and bony hand?

In the days gone by there were critics, recruited mostly from the ranks of unsuccessful musicians, who were highly sensitive and intellectual in their own estimation and held to be entirely wooden by the singers and players. They wrote of this and that, gave judgment and awarded praise, and sold their lucubrations for as much as they could get from the publishers of magazines and journals.

And so the days went by. When a popular artist died the public said "Oh," and the circle of friends said "Ah." The critics held up the model for future generations to copy and promised the late lamented a glorious immortality in the histories they severally and collectively would write. But the rising generation had its eyes turned forward. Few students had time or inclination to read old fashioned books about old fashioned singers and players on the Piano Forte in the days gone by, when such old fashioned fogies as great grandmothers and very grand uncles went to the Musick Room at candlelight and heard ridiculous songs about Belinda's eyes, nymphs, shepherd-

esses, swains and knightly deeds of derr-ing-do, sung to the tinkling of harpsichords by singers in powdered wigs and with patches on their painted faces. Nor can we listen long to the sonatas of Scarlatti, the grand fantasias of Cramer, nor "the much admired Air of Voi che sapete, from the Opera of Le Nozze di Figaro, composed by Mozart, with Variations for the Piano Forte, by Francesco Polini.

## Tuning in With Europe

My Country, 'Tis of Thee

George Antheil's opera, Transatlantic, which had a stormy but on the whole successful premiere in Frankfort, seems to follow largely in the wake of Jonny Spielt auf, Mahagonny and other recent German examples of jazz, which in opera must for some reason always be associated with moral and social decadence. The main difference is that Antheil's jazz is genuinely American, or is accepted as such, since Antheil originates in Trenton, N. J. It is a far cry from Trenton to Frankfort, via Paris, especially when one makes the journey at so tender an age. Hence one need not take Antheil's long-distance view of America—a phantasmagoria of Big Business, Prohibition, Salvation Army, Murder, Movies and Megaphones too seriously. Still, it wouldn't be a bad idea for the Juilliard Foundation or some similarly philanthropic institution to create a Salvage Fund for the Repatriation of American Composers. It is a fallacy that all charity must begin at home.

Germany's Opera Racket

Kurt Weill, once a promising pupil of Busoni and a White Hope among German composers, has become Germany's chief operatic racketeer, and has found the role a profitable one. His first offense (which earned him and his "literary" collaborator a fortune) was the notorious Dreigroschenoper, a razzzy-jazzy version of the Beggar's Opera. His latest is The Rise and Fall of the City of Mahagonny, the Leipzig premiere of which, duly reported in the MUSICAL COURIER, "gave rise to a scandal the like of which has never been experienced on the German operatic stage." Our Berlin correspondent's comment upon it as follows:

"The libretto of Bert Brecht, who was also Weill's literary associate in the Dreigroschenoper, has this time carried audacity to a point where indignation of the public replaced the expected outburst of enthusiasm. Mahagonny shows the dregs of humanity in a situation where law, decency and moral feeling have become superfluous attributes, and the theatrical action displayed is consequently little afraid of blas-

phemy, cynicism and indecency. Whether the opera will be given at all in Berlin, after the scandalous scenes in Leipsic seems doubtful. It has in the meantime been performed in Brunswick, with scandal scenes as accompaniment, and in a purified and shortened version in Kassel, where it pleased the public."

There is no accounting for tastes, as the old lady said when she kissed the cow.

\* \* \*

In the City of Mozart

Meantime, Weill's earlier concoction, the Dreigroschenoper, has on its rounds reached Salzburg—the city of Mozart. Here the hostile demonstrations in the theater were repeated outside, and there were fist fights between the defenders and the opponents of the piece. Finally the police had to make a baton charge and clear the square. The authorities thereupon prohibited all further performances of the opera.

\* \* \*

While Aristide Briand, Count Coudenhove-Kalergi and other leaders of political thought are advocating a "United States of Europe," the authorities of the Berlin Opera have taken it upon themselves to demonstrate that the time for such an ideal is not yet ripe. They have temporarily suspended Alexander von Zemlinsky, one of their principal conductors, for conducting a performance of the Ninth Symphony in Prague, at which the words of Schiller's Ode to Joy were sung, not in German, but in the native Czech. He should, runs the German argument, have protested against any such desecration of such supremely national German music as Beethoven's Ninth, and fought against the Czech view that Beethoven in Prague should be understandable to Czechs. Very rightly Zemlinsky pointed out that not "Deutschland über Alles" but "Kunst über Alles" was his motto; but his German employers considered that he had "Insulted German art."

So this is 1930!

C. S.

## WANT TO GET RICH?

Here is a prescription by Eddie Quillan, Pathe comedian, for writing theme songs:

Avoid originality whenever possible.

Don't read the scenario until after the theme song is written—it may cramp your style.

Familiarity with the works of other composers is an important requisite.

If the novice song writer runs short of words at the end of a line, cleverly add a "hey-hey," a "Vo-do-dee-o-do," or a "boop-boopa-doop."

All lines, except in the above instance, should end with words rhyming with June, mammy, or boy.

Remember that blue songs are coming back into their own—they are now enhanced by the new medium, technicolor.

The locals for all blue songs must be below the Mason and Dixon Line, or on a dirty river.

Or so it themes.



## TOMB OF LILLIAN RUSSELL (MOORE).

in Allegheny Cemetery in Pittsburgh. Stephen Foster, composer of America's most beloved folk songs, is buried near the grave of America's most beautiful woman of forty years ago.





# THIS, THAT, AND THE OTHER THING

## ACCORD AND DISCORD

Among Musical Courier Readers

(Readers of the MUSICAL COURIER are invited to send contributions to this department. Only letters, however, having the full name and address of the writer can be used for publication, although if correspondents so desire only their initials will be appended to their communications. Letters should be of general interest and as brief as possible.—The Editor).

### To Frank Baken Via Musical Courier

Chicago, Ill., June 30

Editor, the Musical Courier:

The Rabbit Pie you made the week of May 10 certainly tastes good from the number of letters exchanged. I have had many, so with your permission and kindness I must answer Mr. Baken of the 14th:

Dear Mr. Baken:

You must mistake the meaning of the open throat!

The question was this:

We are supposed to sing with an open throat, viz., loose tongue, not wilfully held depressed tongue (a stiffened tongue means a closed throat) or a tone that is rigidly held by stiffening the base of the tongue. All beginners do that to a certain extent. There was no mention on my part of singing with the throat. Sing through it. Let it alone. You must be conscious of the unconsciousness of the throat. If you tell a pupil or even some vocalist, for that matter, they won't understand you. If you say sing with an open throat, they will immediately think of depressing the root of the tongue and holding it stiff, thereby causing the quality to sound throaty.

The older teacher used to say, *La gola dev'essere* (free the throat). Most capable teachers use that expression today, perhaps not the same term but words to that effect, *Bel canto*, powerful, resonant tones cannot be produced by squeezing or tensing the throat, and yet I have heard teachers telling pupils to tense. Ye gods! Let the throat alone, then it will answer your trained thought unconsciously.

You have heard the expression, *"L'Italeno non a gola,"* (the Italian has no throat). This means a satisfying, finely schooled vocalist, irrespective of nationality. Without the freedom of the throat perfect singing cannot be attained. A forward position of the tongue is a proof of its freedom. When we speak of an open throat we mean a loose tongue. The feeling of the throat should always be that of looseness.

Take the trill, for instance. If the throat is not open, one cannot trill, not if they try for years. I mean a genuine trill, not a shake which sounds like the bleating of a goat, that so many misguided singers take for a trill. The throat is never too open. On starting a note one should feel as if a small, round object would roll down the throat unimpeded.

Certain vowels demand a modification of throat-space: the tongue should be free to do this. Good singing demands a complete mastery over the breath in order to maintain the natural openness of the throat. It should not be done by contracting or tensing the throat-space, which always causes a cough or grunt at the end of the tone or phrase. We hear that every day, even from some of our pet artists who fondly imagine it helps them to sing. It is extremely irritating to a sensitive vocal ear, just as mis-

pronunciation is to a scholar. The throat in its normal state is wide open. In order to close it you require a voluntary effort. The freedom of the tongue is synonymous with the open throat, for you cannot close the throat without stiffening the tongue. Throaty voice comes from singing with the throat too closed, so that the breath does not pass through the nose and head cavities.

The control of the breath will keep the tongue down without depressing it, so that the throat does remain free. The old masters insisted on the throat being free and open, so that the tongue can adapt itself to the tone and pronunciation. The knowledge of this fact prompted Lamperti to insist on the maxim, that the sensation during the emission of the voice should be like the instant before drinking, the throat must be open and clear. Openness is the desideratum of every singer who wishes to improve. Tone, whether soft or loud, must float in looseness.

The passage of the voice is from the vocal cords to the lips. If you constrict it at any point you have misplaced tone. By whispering the vowels correctly you get an exact shape of the spaces which form in the mouth and throat during singing. You will then realize a new sense of freedom of the articulatory muscles and also understand what is meant by the term "the open throat."

As to the expression about Americans not having head resonance and covered tone, why blame Americans any more than other nationalities? They are all tarred with the same brush.

The reason that so many vocalists of any country do not have these upper partials or overtones is because they do not keep the throat open or the space at the back of the tongue free. Any constriction of throat, tongue or larynx is fatal to tone.

The production of a brilliant head voice is especially difficult for the beginner who has not yet learned to open the throat well, lower the tongue and soft palate sufficiently to make more space in the back of the throat and pharynx, in order to reach the head cavities freely.

Advanced students and professional singers who have mastered this difficult art can produce high tones of a dramatic quality. Remember that high tones have more vibrations per second than low ones.

Many letters have reached me thanking me for my article on breathing in the May 24 COURIER, also in support of your article, Rabbit Pie. One was from no less an authority than Edmund J. Myer of Los Angeles who has just written a splendid book on breathing, also another from a well known singer and teacher, George Murphy of Grand Rapids, Michigan, who finally said "They can do as they like, I keep mine open!"

The MUSICAL COURIER certainly gets around a lot.

Well! I've been before the public for a considerable period, singing in different countries and still at it. I studied with masters whose names are still revered, and I know that any of my colleagues who had the sense and good judgment to study with them will coincide with what I have written concerning the "open throat."

My mother was a fine singer with a splendid soprano voice and a pupil of an Italian. So I come by mine honestly. I have been in Italy six times and I never knew the time I did not or was not able to sing. I am still a keen student of the voice and everything pertaining to it, and I certainly keep my throat open, or try to. Maybe I'm wrong.

Faithfully yours,

J. COATES LOCKHART  
Vocal Dept., Conn School of Music.

### An Idealistic Proposition

New York, July 2, 1930.

Editor, the Musical Courier:

I scan the papers and periodicals daily and read with much pity about the unemployment problem. Many thousands, it seems, seek work and our benign government builds houses and roads to help out, but what about the many thousands who have prepared themselves through high education in the arts and sciences to enter the various professions—the graduates from colleges of all kinds, the secretaries, the stenographers, clerks and bookkeepers, those who have learned to take care of children and the va-

rious teachers, singers, musicians? What is being done to take care of them? Self-evidently they cannot lay bricks for a living or prepare roads. Manifestly young women in these days of female self-support are expected to earn. Is there anywhere a well-organized plan to give this kind of employment?

In these times when ONE new device can and does crowd out of employment so many musicians and singers who have spent their young adult years in preparing themselves for playing the organ and the various other instruments and singing in the theaters and are suddenly faced with starvation for themselves and those they have been in the habit of supporting, need we look farther for causes for despair, insanity and crime than right here? Where can they go? What can they do?

Is it not reasonable to bring the statistics of these conditions to those fortunate and splendid American men and women who give so generously toward sending to Europe with large sums of money unproven talent, into the very laps of people who are eagerly seeking American dollars and who are unprepared to give more than very one-sided equivalents? As one instance, take the supposedly voice-gifted Americans. We are told they need European atmosphere to develop in. Earnest investigation would easily show the fallacy of such ideas. The atmosphere for students of music who attend the European state conservatories gives advantages worth while, but these schools accept rarely American students, and in the rare cases where they do many years of preparatory study and a knowledge of the language of the particular country are prerequisites. Almost no American wants this. Of 40,000 students, under existing conditions, possibly one ever makes a career. Many of these are financed in the thousands and return here unable to sing. Would not this be a point to begin with to protect our own?

I suggest that your esteemed paper start a campaign with a twofold object—the first, to receive contributions for teaching such thorough musicianship to American singers that the world-wide complaint of their inadequacy in every respect but natural endowment could be justly silenced; the second, to organize a great National Association for forming small opera and operetta companies, without a first consideration for box office receipts, and perhaps a membership of music lovers as a basis. Civic pride could be appealed to for help. Choruses and orchestras could be trained in every city, with the definite outlook and promise of steady employment. Why not? Money is being spent uselessly with good intentions. This plan would be of inconceivable cultural value to this great country. The very contact with music of the best kind would inevitably uplift the fast deteriorating taste of the present day.

Start today with two dollar memberships for an association to improve musical conditions. Let me be your initial member. Aim for two million members to start with. Let the first five thousand be your charter members. Let there be no overhead charge and the movement will spread throughout the land.

With greetings,

ANNA E. ZIEGLER.

[The MUSICAL COURIER always is ready to support movements which have for an object the widening of interest in good music of all kinds. However, it would be impossible to undertake the launching of an association of the magnitude of that suggested by Mme. Ziegler. Perhaps the only practical way to start such a movement would be to interest people of means and influence in the project who would be in a position to hire offices, pay salaries, and have the necessary work done. If they so desire, they might reimburse themselves after the two million subscriptions materialize.—Editor's note.]

## I SEE THAT

Raphael Bronstein has been invited to become a member of the violin faculty of the Philadelphia Settlement School by the director, John Grolle.

Gennaro Barra, tenor, will sing in the Hollywood Bowl on July 16 under the auspices of the Veterans of Foreign Wars. The Hart House String Quartet already has many bookings for next season.

London critics continue to shower lavish praise on Gigli, proving that the great impression he made there is a lasting one.

The sixty-fourth annual summer session of the Cincinnati Conservatory of Music opened on June 23, with an exceptionally large enrollment.

Four new compositions by Sandro Benelli were recently broadcast over station WOV, meeting with instant favor.

Cyrena Van Gordon is again to sing with the Philadelphia Grand Opera Company next season.

Havana hailed with delight the two-piano recitals of Edwin and Jewel Bethany Hughes, and also the former in solo work.

The "farewell" tour of Guy Maier and Lee Pattison, marking their final season as duo-pianists, will start on October 20 in Indianapolis.

Summer musical activities in Chicago are continuing the season full blast.

Ernest Hutcheson has resumed his summer duties as head of the piano department at Chautauqua Institute.

Evangeline Lehman, well known Paris concert manager, will operate from New York as well as the French capital next season.

The Stadium concerts started on Monday night, Van Hoogstraten conducting a splendid program.

Rene Maison, tenor of the Chicago Civic Opera, will make his first American concert tour next season.

The Metropolitan Opera is planning a series of suburban performances.

The Don Cossack Russian Male Chorus will make their first American tour next season opening in New York in November.

J. J. Vincent, managing director of the German Grand Opera Company, will arrive on the Bremen on July 14, shortly after which he will announce his plans for the season.

Marguerite Liszewska and twelve pupils returned on the Olympic recently, following a trip abroad; Madame Liszewska goes to Seattle and Portland for some master classes beginning August 1.

Frederick Bergbrede, member of the faculty of the Brooklyn Conservatory of Music, presented two of his artist-pupils, Daisy Stone and Elsie Richardson, in recital at the Little Theater on June 20.

Schonberg's Erwartung and Die Gluckliche Hand, given during Berlin's Festival Weeks, met the same lack of response and understanding as previously.

## What do you wish to Know

### SUMMER ADDRESSES

I shall greatly appreciate it if you can tell me the summer address of Mr. Harmati of the Omaha Symphony. I hear he is at Woodstock, but do not know the state. Also the summer address of William Rogers Chapman, formerly conductor of the Maine Festival. I know it is near Bethel, Me.—M. W. D., Peterborough, N. H.

Sandor Harmati's address is Shady Farm, Shady, N. Y. A letter addressed to Mr. Chapman at Bethel, Me., will reach him.

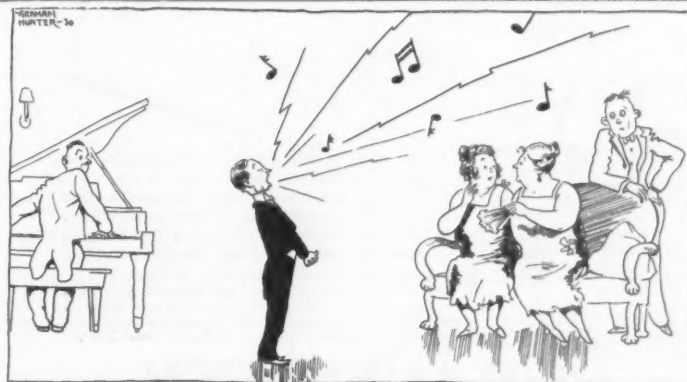
### PRICES FOR PIANO LESSONS IN BERLIN

I am a piano student and wish to know about more or less how much the best professors in Berlin charge for piano lessons. E. G., New York

The best teachers of piano in Berlin charge between twenty-five and thirty-five marks.

### Some Like it Hot . . .

Whether blue is a cold color depends on whether it is being handled by an artist or a jazz musician.—Arkansas Gazette.



THE INFAMOUS TENOR

Mrs. Sharpe: "He reminds me of Caruso."

Mrs. Sappe: "Really?"

Mrs. Sharpe: "He's so different."

### Earl V. Moore a Brilliant Conductor

Earl V. Moore, musical director of the Ann Arbor May Festival which this year took place May 14-17, and professor and musical director of the School of Music of the University of Michigan, is recognized as one of the outstanding musical authorities among the younger generation of musicians. Graduating from the Lansing (Mich.) High School at an early age, he at once entered the University of Michigan, matriculating in the College of Literature, Science

and the Arts, and at the same time enrolled for special music study in the School of Music. He graduated from the organ and theory department of the School of Music and received his A.B. degree from the University of Michigan in 1911. He was immediately elected to an instructorship on the school's staff in the division of theory and organ and at the same time continued his university work in the graduate school from which he received the degree of A.M. Promotions in the School of Music came rapidly and later his duties were further enlarged to instructorship and on the faculty of the music division of the University. With this varied and active series of duties, he won merited distinction and developed much ability as a conductor, having served as assistant conductor of the chorus with Dr. Stanley. He went through the various promotion stages of assistant, instructor, assistant professor, etc., and when Dr. Stanley retired in 1921 he was appointed acting conductor of the Choral Union, while Albert Lockwood was made acting director of the School of Music.

In 1923 Mr. Moore's attainments had been such that he was chosen to succeed Dr. Stanley to the chair of music in the University and the musical directorship of the University Musical Society. In addition, Mr. Moore also is a composer of note, having written and directed two of Michigan's early operas.

He also won distinction in Ann Arbor, Detroit and Chicago as church organist and was the originator of Ann Arbor's series of recreation and twilight organ recitals, having for several years conducted these events. He has found time to compose many works, several of which have been performed at the May Festivals in Ann Arbor and by distinguished musical organizations elsewhere.

He has taken an active part in many of the state and national musical organizations such as the Music Teachers' National Association, the Association of Music Schools

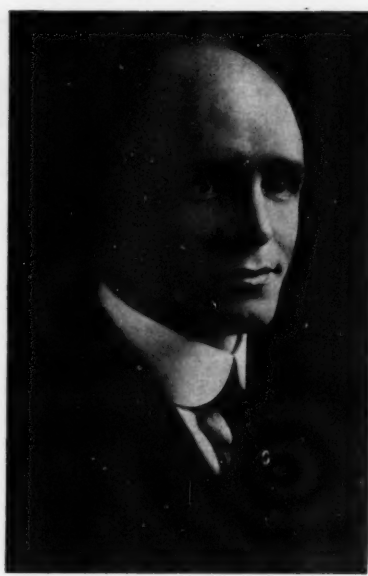


Photo © Rentschler

EARL V. MOORE,

professor and musical director of the School of Music of the University of Michigan, and musical director of the Ann Arbor May Festivals.

and similar institutions and at meetings, conventions, and gatherings of music educators he has appeared frequently in major programs. He has also spent extended periods abroad in travel and study as well as in surveying European musical resources. In 1929 in recognition of his musical attainment, the honorary degree of Doctor of Music was conferred upon him by the University of Rochester.

#### Gita Glaze Pupils in Recital

So large a class of talented pupils has Gita Glaze that it was necessary at the closing of her season to give two concerts at Carnegie Chamber Music Hall, one on Sunday evening, June 8, and the other on Sunday evening, June 15. In this way all of her pupils had an opportunity to be heard. The untiring and conscientious efforts of their teacher could readily be seen in the excellent work which these vocalists displayed.

Those who appeared on the program of the first concert were: Greta Cooper, Jean Patchook, Marie Grube, Sophie Stolle, Edith Marder, Jean Orland, Lydia Tisen, Esther Melnick, Betty Stutz, Nicolai Kursky, Dorothy Frank, Grace Campbell and Rosa Blumenthal. The choral society, conducted by Misail Speransky, well known baritone of the Moscow Opera Company, was another feature of the program, which was thoroughly enjoyable from beginning to end.

The second program was given by Sylvia Cooper, Lillian Drouin, Ch. Simonenkoff, Ruth Levine, Ida Kushner, Tilly Shonofsky, Belle Berwitz, Betty Stutz, Nicolai Kursky, Blanche Goode, Betty Sackman, Esther Melnick, Lora Green, and Florence Wilson. Mr. Speransky again conducted the chorus, and on both occasions Mme. Glaze herself appeared, in duet with Mr. Speransky and as soloist with chorus in Carmen numbers.

#### Betsy Lane Shepherd Gives Reception

Betsy Lane Shepherd, concert and oratorio soprano, recently gave a reception and musicale at her home, known as The Open Door, in Malba, L. I., in honor of Eleanor Schlossauer Reynolds, leading contralto of the Staats Opera in Berlin. Miss Shepherd and Miss Reynolds were school chums and started their musical careers together singing in a church in Scranton, Pa. Miss Reynolds later went to Europe to embark on an operatic career, while Miss Shepherd chose to make her name and fame in concert and oratorio in her own native country.

About forty guests prominent in the musical world and its various branches attended. An old-fashioned country picnic dinner was served on the lawn under the trees in the late afternoon, and in the evening an informal musicale was given indoors in which practically all present took some part.

Among the guests were Frances Peralta, Jeanne Gordon, Gina Pinnera, Elsie Baker, Corleen Wells, Lyra Nicholas, Dan Gridley, William Simmons, James Stanley, William Stickles, Solon Alberti, Blaine Nichols, Gene and Kathleen Lockhart and Lotta Roya.

#### Vera Nette Sings at Musicales

Recently Vera Nette was a guest of honor at a reception and musicale given by Mrs. Florence Foster Jenkins in her studio. On this occasion Miss Nette sang the Parla Waltz by Arditi so well that it had to be repeated. Her other selections were Morn-

ing (Speaks), Drosset und Finck (d'Albert) and the Brahms Lullaby. Elsie Van Diemen, pianist, contributed several solos which were delightfully played and thoroughly enjoyed by her listeners. She, too, added an encore, playing Chopin's waltz in A flat. Miss Van Diemen was also Miss Nette's accompanist.

Florence Foster Jenkins, who is the president of the Verdi Club and a well known vocalist, sang the aria Elsa's Träume.

#### More London Tributes to Gigli

The MUSICAL COURIER is in receipt of more words of praise for Gigli's debut in London as Andrea Chenier. Following close on the heels of comments of the London Times, the London Post, the Westminster Gazette, the Herald, come the reports of the Evening Standard, the Daily Chronicle and the Star. The Standard headlined its review with the salient remark, "Gigli in the Same Class as the World's Very Greatest," and then continues in this manner:

"However, the chief feature at Covent Garden last night was not political controversy. Nor was it even Giordano's near-Puccini, which flows on agreeably enough. It was the arrival of a new tenor, Beniamino Gigli. He was immediately and emphatically (everything about this opera is emphatic) a success. He is, in the first place, a real tenor and not a forced-up baritone. He can sing strident music without being strident in tone. He can reserve his biggest efforts for the last act, which happens to coincide with the composer's biggest effort."

The Daily Chronicle commented as follows:

"All the world loves a tenor. Beniamino Gigli is a lucky man. He has leapt into the warm heart of the British public, and there he will remain. Not only is he hailed as the worthy successor of Caruso, but behind the golden notes of his magnificent voice there is the appeal of a romantic career to keep him on the crest of popular favor. When the world becomes reminiscent over great men singers it thinks of Braham and Mario, and there are still survivors of the Victorian era who grow lyrical at the mere mention of the name of Sims Reeves. And think of the universality of John McCormack's reputation today! It must be the rareness of his complete efflorescence that gives the tenor this unassailable precedence of the worthiest basses and baritones. Whatever the reason, Signor Gigli deserves every bit of his success and every bouquet that is thrown to him."

The Star also hailed him as "Gigli, The Great New Tenor," further commenting:

"It had been whispered for weeks that one of the great events of the Italian season at Covent Garden would be the first appearance in England of Beniamino Gigli, the American-Italian tenor, who has been the darling of the Metropolitan Opera audiences at New York, and of whom Caruso is reported to have prophesied: 'He is my legitimate successor.'"

"Last night he came, was heard, and, as far as the audience and its hysterical applause was concerned, conquered. He chose Giordano's Andrea Chenier as the opera for his debut. The story is of the French Revolution—poorly told, but a fine vehicle for the exploitation of Gigli's gifts. He is a robust tenor, and he can sing, and it was his top notes that excited the people."

"I shall not be surprised if he becomes a popular idol, for even on hearsay the crowd last night mobbed a motor-car, out of which stepped an astonished somebody—but not Gigli."

#### Lester Ensemble at University of Pennsylvania

The Lester Ensemble will appear on July 16 at the Irvine Auditorium at the University of Pennsylvania, Philadelphia. The members of the Ensemble who will be heard then are Josef Wissow, pianist; Elwood Weiser, vocalist, and Ruth Leaf Hall, accompanist.

## Going to CALIFORNIA by steamer

\$250 ONE WAY  
First Class

ONCE in your lifetime you will want to see the Panama Canal, South America, Central America and Mexico. See them ALL in one trip; take the Panama Mail Route of Romance to California. You can go by steamer and return by rail for \$350.

BOOK NOW Next Sailings July 19, Aug. 2 and Aug. 16

Send for Booklets  
**PANAMA MAIL**  
Steamship Co.

10 Hanover Sq. 140 So. Dearborn St.  
New York Chicago

## THE ALMS HOTEL

DANIEL M. MYERS, President and Manager

500 Rooms

Cincinnati, Ohio

Your stay at the Hotel Alms can be made a vacation at any season of the year. Large, airy sleeping rooms, spacious and luxuriously furnished lobby and lounging rooms, verandas and formal garden. Located on the hill at the entrance to Eden Park, away from the heat and noise of the city. Only Ten Minutes from all places of amusement and business center. Hotel Alms garage of 400 car capacity in direct connection. Quiet, comfort, luxury and every accommodation.

Rates \$3.00 up.

YOUR OTHER HOME

The Season's Best Vacation Bargain!

# PERU

Land of the Incas

21  
DAYS  
\$395

FIRST CLASS  
ALL EXPENSES

Sailings from New York on the new record-breakers, Santa Maria, Santa Barbara and Santa Clara on July 18, August 1, 15, and 29, Sept. 12 and 26, etc.

Write today for literature

## GRACE LINE

10 Hanover Sq., New York, or local steamship agent. Tel. BEEkman 9200

As Irvin Cobb says: "A stop at Lima is surely the climax of the journey down the West Coast... this fine little combination of Paris and Washington—with that piquant dash of Seville thrown in for seasoning... a jewel box of a city..."

\*Cosmopolitan, Nov. 1929

There are days of amazement on this wonder trip through the romance-drenched lands of the Conquistadores on a luxurious "Santa" Liner. Cristobal and Colon, Crossroads of the World; through Panama Canal by daylight; Balboa and Old Panama City, then Southward glimpsing weird tropical jungles, to the overpowering sublimity of the Andes!

Then Lima, "City of the Kings", seat of amazing culture—more fascinating than Paris! Here is a concentration of the romance, mystery and culture of centuries! At Salaverry, returning, trip to the ruins of Chan-Chan, pre-Incan "Dead City".

## Hotel Maselynn

FORMERLY CHURCHILL HALL

Stamford-in-the-Western Catskills, N. Y.

A Carefully Conducted Hotel With Plenty of Low Priced Rooms

**\$4.00 Per Day Up**  
(American Plan)

Also Many Rooms With Private Bath for as Little as \$6.00 per Day per Person

18-Hole Golf Course—Swimming Pool  
Saddle Horses—High Class Orchestra

OPEN UNTIL OCTOBER 1st

5 Hours From New York by Motor Over Perfect Roads

For Illustrated Booklet and Rates Apply

H. H. MASE  
Owner and General Manager

W. B. LOWE  
Manager

Winter Season (November to May)  
GRALYNN HOTEL, MIAMI, FLA.



## Two Schönberg "Operas" Heard During Berlin Festival Weeks

Both Works as Far From Popularity Today as Twenty Years Ago—  
Berlioz' Trojans in New Version Has Berlin Premiere—Kipnis  
Sings in Magnificent Fidelio Production—Memorable Per-  
formances of Beethoven's Ninth and Mahler's Second  
Symphonies by Furtwängler and Klemperer—  
Onegin Sings With Rosé Quartet.

BERLIN.—The outstanding novelty of the Berlin Festival Weeks, which at the time of writing are nearing their close, was the performance of Schönberg's two dramatic works, *Erwartung* and *Die Glückliche Hand*. Both were written some twenty years ago, but they are still practically unknown, although occasional performances have been given here and there.

Of unrivalled complexity and lacking in construction, thematic material and melodic line, they are as incomprehensible today as when they were written. And it is not only to the general musical public that they present a problem but to professional musicians as well.

### AN ABSURD TEXT

*Erwartung*, a monodrama, is written for one singer only. The text, by Marie Pappenheim, deals with a woman who is anxiously searching for her lover in a forest at night. She finally finds him murdered. Does she cry out, does she flee in fright or horror, does she faint from shock? By no means. Any of these reactions would be far too natural for Schönberg's world. She seats herself next to the dead man in this dark forest at midnight and tells us in long, set speeches of her delights in him, her pain and her jealousy, after the fashion of the super-intellectual Viennese café literati. The chaotic flood of notes accompanying these lyrical effusions does, to a certain extent, overwhelm and fascinate the hearer by the fervor which animates it.

The work was well performed. Alexander Zemlinsky conducted with great authority and Moje Forbach must be admired for having accomplished the almost incredibly difficult task of learning this so-called vocal part by heart. Except for the fact that changing scenery is required, this solo cantata has practically nothing to do with the theater.

### LESS TORMENTING

The second piece, *Die Glückliche Hand*, is less of a torment to musical ears only because it is shorter. Here the action is so absurd that Schönberg's little group of pupils and followers tell us it must be considered symbolically as the portrayal of the misery of an artist's life. An unhappy man, in the torn clothes of a tramp and with bleeding wounds is seen pursuing a very beautiful and elegant young woman. She scorns his professions of love, bestows her favor on an equally elegant young man and hurls a rock at her strange lover, thereby nearly killing him.

A chorus of twelve invisible men and women declaim words of pity and warning at the beginning and close of this curious piece. Schönberg lays much stress on illuminating the scene with colored lights which vary according to most explicit instructions. In this piece there is very little singing, the greater part of the action being reserved to pantomime and to a sort of declamation midway between speaking and singing. This time Schönberg was his own librettist, but failed to produce anything beyond a rather amateurish attempt at dramatic effect.

The performance of *Die Glückliche Hand*, which took place in the Kroll Opera (the second state opera house), had been prepared with the greatest care by Klemperer; Fritz Krenn was the unfortunate man, Jaromila Novotna fulfilled the principal demand of her pantomimic part by looking pretty and elegant and Erik Wirl played the fashionable gentleman.

Both pieces are entirely foreign to the spirit of the theater.

### FIRST BERLIN PERFORMANCE OF THE TROJANS

In the State Opera, *Unter den Linden*, Hector Berlioz's chief dramatic work, *The Trojans*, was given for the first time in Berlin. This fact is an indication of the tragic history of this musically great opera. Although it was written at about the same time as Wagner's *Tristan and Isolde*, i.e., before 1860, Berlioz, less fortunate than Wagner, never heard a complete performance of his own work, but had to be satisfied with a very poor, mutilated version in which only half the music was retained. *The Trojans* was then forgotten for thirty years, until Felix Mottl revived it, about 1890, in Karlsruhe and Munich. During the last forty years three or four attempts have been made to save the work, but with no marked success.

Nor is the present attempt likely to fare much better. Dr. Julius Kapp, the author

of the new German libretto, has cut down the double opera, always given on two successive evenings, to a single three-and-a-half-hour performance. But the story is still too melodramatic to win popularity.

### A WORK OF GENIUS

The score, full of exquisitely beautiful orchestral and vocal music, has many passages of sheer genius. The great duet between Dido and Aeneas, for example, must certainly be ranked among the most enchanting vocal music ever penned in opera, and a number of the choruses vie successfully with the noble simplicity of Gluck's music. Melodic wealth is found everywhere, from the arias to the ballets, while the orchestral treatment reveals the supreme mastery that characterizes all Berlioz's works. Even today many portions of the score sound novel.

The performance was conducted by Leo Blech with his usual care and fine perception of the individual style of the music. Of the singers Frida Leider deserves to be singled out on account of her splendid vocal and histrionic portrayal of the unhappy queen Dido. The great duet, especially, sung with enchanting beauty by Leider and her excellent partner, Helge Roswaenge, marked the climax of the performance and was followed by a storm of applause. Schulnus, too, was much applauded for his noble singing. Karin Branzell, as Cassandra, on the other hand, was somewhat dry and uninspired in her personification of the luckless Trojan prophetess.

### A MAGNIFICENT FIDELIO

At the Municipal Opera House Furtwängler conducted Beethoven's *Fidelio*, giving an exhaustive interpretation of the score, which was as satisfactory in its fine structural proportions as in the passionate energy of the powerful climaxes and in the wealth of charming detail. Only part of the cast was worthy of so distinguished a leader. Gertrud Bindernagel, formerly of Berlin, and now of Mannheim, as Leonore, made a rather mediocre start, but rose to considerable heights both in singing and acting during the course of the evening.

Karl Erb's Florestan was more impressive for its spiritual penetration than for any striking display of vocal beauty. Tilly de Garmo was a charming Marzelline and Ludwig Hofmann with his powerful physique and robust voice seemed predestined for a part like Pizarro. Rocco was extraordinarily well sung by Kipnis, who is very much admired by the public both for his fine singing and for his versatility in interpreting tragic, serious and comic roles.

### TWO MEMORABLE EVENINGS

Besides this opera production, Furtwängler was responsible for the orchestra concerts of the Beethoven cycle which formed part of the festival, and here, too, his performances were memorable. Following the *Missa Solemnis*, mentioned in the last Berlin letter, he gave a glorious reading of the Ninth Symphony, the like of which I cannot remember ever having heard.

The bold, passionate, profound, elementary spirit of Beethoven was revived in a marvelous manner, and the plastic expression, the soulful beauty and dramatic intensity here achieved have surely never been surpassed. Furtwängler was admirably supported by the Philharmonic Orchestra, the well trained Kittl Chorus and an exceptionally good solo quartet, consisting of Ria Ginster, Hilde Ellger, Max Lorenz and Hermann Schey.

Klemperer also contributed an orchestral concert. This consisted chiefly of Mahler's second symphony and it, too, was given a performance that has probably never been surpassed and rarely equalled. Mahler's music found adequate expression here. The listener was carried away by the emotional power of the work and the originality of its tone coloring. The faults that have elicited the usual criticisms of Mahler's works fell into insignificance beside the romantic exaltation, the profound melancholy and the joyful confidence that are contained in this grandiose score. Sigrid Onegin and Käthe Heidersbach sang the solos with good vocal effects but without exhausting the spiritual possibilities of the parts.

A magnificent choral body had been formed by the combined choirs of the State opera and the Philharmonic Chorus.

### NEW HAUSER WORK DISAPPOINTING

The Mahler symphony was preceded by a novelty, a "chamber oratorio" entitled

Wandlung, by Joseph Matthias Hauer. This composition, performed for the first time at one of the last Baden-Baden festivals, disappointed the Berlin music-lovers. The composer has treated Hölderlin's wonderful verses, which are used as a text, in an entirely inadequate manner. Rather fast, light and inoffensive choral declamation is accompanied by very thin, primitive and insignificant orchestral music which fails to arouse even protest; it merely bores. A small choir and a number of solo singers exerted themselves in vain to obtain an effect worth mentioning.

### A MASTER-VIOLINIST AT SEVENTY

The Beethoven cycle of the festival weeks also contained a quartet concert for which the Rosé Quartet came to Berlin. Though its leader, Prof. Arnold Rosé, is nearly seventy years old, he shows no sign of age in his playing, which combines maturity of artistic judgment with vigor of temperament and a sense of classical style that is unsurpassed in our epoch. Thus the performance of the quartets op. 131 in C sharp minor and op. 59 No. 2 in E minor was masterly in every respect—a delightful and memorable experience. Between the two quartets Sigrid Onegin sang very beautifully a number of Beethoven songs.

A concert was recently given in aid of the Mayer-Mahr foundation (which the well-known piano pedagogue, Prof. Moritz Mayer-Mahr, has endowed for the benefit of deserving and gifted young artists). A number of his pupils took part and gave evidence of their careful training and proficiency. The most advanced, and perhaps also the most talented, of these young players is Rosa Etkin from Warsaw, who has already distinguished herself in public.

HUGO LEICHTENTRITT.

### Grainger Scholarships

The scope and number of the free scholarships that Percy Grainger is giving at the Summer Master School of the Chicago Musical College has had to be extended in order to accommodate the unusually large number of talented advanced pianists contesting. The winners are as follows:

Special Artist's Scholarship—Hazel Harrison (LaPorte, Ind.); First Scholarship—Storm Bull (Chicago), Ida Lustgarten (Chicago), Elizabeth Schulz (Dorchester, Mass.), Jacob Radunsky (Chicago); Second Scholarship—Ruth Conant (Chicago), Jessie Clarke (Melbourne Australia), Mary Evelyn Eaves (Murray, Ky.), Evelyn McConchie (Salina Kan.), George F. Kalmus (Chicago), Howard Kasschau (Ridgewood, N. J.), Dorothy Stolzenbach Payne (Lima, Ohio), Norman S. Voelcker (Louisville, Ky.); Third Scholarship—Robert Carter (Roanoke, Va.), Bessie Harlow (Bridgeport, Conn.), Pauline Austin (Russellville, Ark.), Alvis Horn (Springfield, Ill.), Florence Pass (Chicago); Fourth Scholarship—Rosemary Gerson (New Orleans, La.), Phil Jorgensen (Lincoln, Nebr.), Elizabeth Walton (Winchester, Tenn.), Harriette E. Williamson (Cheyney, Pa.).

### Bassen and Klunter in Recital

An evening of song was given on June 24 for the benefit of the Ladies' Aid Society of the Sixth Avenue Methodist Episcopal Church, Brooklyn, by Marie Bassen, coloratura soprano, with Beatrice M. Klunter at the piano. The program was interesting and well arranged and gave much pleasure to the audience. Miss Bassen is a young artist from the West. She sang beautifully on this occasion, with exquisitely placed tones, and Miss Klunter played the artistic accompaniments to be expected from a musician of her calibre. As a result of this recital, Miss Bassen has received requests for a return engagement and also for appearances in other places.

Miss Klunter is organist of the Park Slope M. E. Church, Brooklyn, where her duties now include the presentation of concert programs. During July she is giving a half hour's program of organ music preceding the Vespers on Sundays.

### Recital at Bellamann Studio

On June 25 Katherine Bellamann presented in recital a number of young singers in a program of great variety and charm. Those taking part were Anna Shape, coloratura soprano; Clara Fay, mezzo-soprano; Ellen Vanson, soprano; James Davis, baritone; Ernest McChesney, tenor; Marian Bergmann, soprano, and Reginald Thomas, tenor. These young singers have poise and vocal security. They exhibit beautifully placed voices and sing with good taste and fine style. The semi-monthly recitals at Katherine Bellamann's studio will continue through the summer months for the special advantage of the large class registered there for the summer.

### Bruno David Ussher in New York

Bruno David Ussher, music critic of the Los Angeles Evening Express, is spending a few weeks in New York prior to his sailing for Europe. He will return to Los Angeles in the fall.

# STEINWAY

The Instrument of the  
Immortals

THE reasons for owning a good piano are so varied and conclusive that no thinking person can afford to disregard them. For its influence in moulding musical traditions . . . for its undoubted decorative effect . . . for the joy of personal creation which it gives . . . cultivated people everywhere regard it as indispensable.

That such people should choose the Steinway is both natural and inevitable. Their taste will not tolerate anything short of the best. Their homes are graced and brightened by its presence. And their ear delights in that marvelous, singing tone which has won the praise of virtually every musician of note.

Yet for all its unquestioned superiority, the Steinway is among the least expensive of pianos. The durability which is built into it—carefully, step by step—extends the limits of its service over 30, 40 and even 50 years or more. And no matter which of the many sizes you select, it will yield that rich return of pride and pleasure which only a Steinway can give—to you, and your children, and your children's children. You need never buy another piano.

A new Steinway piano can be  
bought from

**\$875 up**

Any Steinway piano may be purchased with a cash deposit of 10%, and the balance will be extended over a period of two years. Used pianos accepted in partial exchange. A few completely rebuilt Steinways are available at special prices. Steinway pianos may also be obtained on rental, at reasonable rates, for town and country.

## STEINWAY & SONS

STEINWAY HALL

109 West 57th St., New York

# ADOLFO BETTI

SUMMER ADDRESS: BAGNI DI LUCCA, ITALY

## SYLVIA TELL

AMERICA'S PREMIERE  
DANSUSE  
Horner Conservatory  
Kansas City, Mo.

AUGUST

## COTTLOW

INTERNATIONALLY RENOWNED PIANIST

Studios: 709 Steinway Hall and  
385 Ft. Washington Ave., New YorkSteinway Piano  
Duo-Art Records

RENZO VIOLA



Piano

Harmony—Composition

1881 Grand Concourse, N. Y. C. Tel. Sedgwick 0910

## KATHRYN WITWER

LYRIC SOPRANO

Civic Concert Service, Inc.,  
Dema E. Harshbarger, Pres.  
Chicago, Ill.Southwest: Horner-Witte  
Kansas City, Mo.

## EDYTHE BROWNING

SOPRANO — Season 1929-30  
Now Booking  
MGT. PAUL BERTHOUD,  
119 West 57th St., New York  
Tel: 4161 Circle

## LOUISE BAVÈ

LYRIC COLORATURA

Address: CAPITOL THEATRE, 1639 BROADWAY, NEW YORK

## Wilson LAMB

BARITONE  
TEACHER OF VOICE

Available for Concert, Recital and Oratorio  
Studio: Metropolitan Building, Orange, N. J.  
N. Y. Branch: 105 West 130th Street

Celebrated Spanish  
Piano Virtuoso  
Teacher of Many  
Famous Pianists

19 West 85th Street,  
New York  
Telephones: Eadiott 2084, or  
Susquehanna 4500

## ALBERTO JONÁS

## FREDERICK SCHLIEDER

CREATIVE MUSICAL THINKING  
Taught through Improvisation, Meaning Lawful, not Haphazard,  
Musical Self-Expression

(New York—July) SUMMER INTENSIVE COURSES (Berkeley, Cal.—August)  
(Denver, Colo.—September)

Studio: 27 West 72nd St., New York Tel. Trafalgar 4200



## FRANCES GOULD LEWANDO

TEACHER OF SINGING

Specialist in Restoring Faulty or Ruined Voices

121 ELYSIAN AVENUE

PITTSBURGH, PENNSYLVANIA

## ALFRED O'SHEA

TENOR

"Mr. O'Shea is an artist, skilled in making the most of a beautiful voice."—*New York World*.

Address: Care of MUSICAL COURIER, 113 West 57th St., New York



## MARIANNE KNEISEL STRING QUARTET

Marianne Kneisel, 1st violin

Marie Van den Broeck,  
2nd violin

Della Posner, viola

Katherine Fletcher, cello

For Available Dates During  
Season 1930-31

Concert Management Vera Bull Hull

Steinway Building, New York

## Vienna

(Continued from page 6)

of self-discipline. If only he could bridle his genius he might produce works that would win him an international reputation. The waltz, of course, predominates in his ballet, and the modern dance forms, like the tango and blues, are only indicated here and there, when the situation demands it. Cacophonies, or what is still considered as such, are economically applied. Schubert, Johann Strauss and the Richard Strauss of Rosenkavalier are the godfathers of this score.

The last of the Vienna Opera preceding the festival was an evening of small operas and ballets given at the ex-Imperial Theater in the Schönbrunn Palace in connection with the exposition held there of historic relics from the period of Empress Maria Theresa. A charming performance of Gluck's Kadi Dupé and of Mozart's Les Petits Riens (in Kröll's familiar choreography) concluded the program.

### HAMPTON CHOIR SINGS

The recital wave came to a standstill some time before the festival. One of the last concerts of the regular season was that of the Hampton University Choir which performed before a small audience, but to the visible and audible delight of those present. Others included a recital by Hilda Jones, who displayed pleasing vocal gifts, an evening of Jewish music fostered by that ardent musical prophet of his race, Lazare Saminsky and an orchestral concert given by Georges Zaslavsky, who conducted Beethoven's fifth symphony, Dukas' L'Apprenti Sorcier and Stravinsky's Fire Bird with authority and success. PAUL BECHERT.

### Kathryn Witwer Charms Her Audiences

Both visually and orally, Kathryn Witwer charms her audiences wherever she appears and critics everywhere sing her praise. She not only has a soprano voice of clear, sweet quality, but she has the added attraction of charm, according to the reviewer for the North Carolina Times of Raleigh, who stated that she is a bundle of charm, brimming over with that quality which puts a program across. As the writer on the Mississippi Star of Meridian expressed it, youth, beauty, charm, the gift of song and all the other gifts bestowed on God's children have been lavished on Miss Witwer, who charmed the members of the Civic Music Association as has possibly no other singer who has sung there. The same writer found that her voice has a freshness and clarity of tone seldom heard and that it is truly a golden voice and that she has learned the secret of its mastery.

At Eldorado, Ark., Miss Witwer won the hearts of her hearers with her lovely voice and gracious personality and displayed splendid musicianship and sang in brilliant style, according to the reviewer for the Eldorado Daily News.

### Levitzi's World Tour

Mischa Levitzki, pianist, is looking forward to another world tour. He will begin his concert season in October with a recital at the University of Virginia, and will tour America from coast to coast until early March. He will then sail from San Francisco to Australia, where he made a sensational success early in his career nine years ago. From Australia he will go for his first tour of South Africa. From there he will sail for Europe for a few concert appearances in England and Holland, and will then reach America again in January, 1932.

### Dusolina Giannini to Sing With Bruno Walter

BERLIN.—Dusolina Giannini has been engaged for Bruno Walter's series of orchestral concerts here next season. Other artists include Arthur Schnabel, Serge Rachmaninoff, Adolf Busch and Sigrid Onegin.

### ESTHER SINGLETON DEAD

Esther Singleton, author, editor, art and music critic, died on July 2 at Stonington, Conn. She is survived by a sister, Mrs. Fitzroy Carrington, of Stonington. Miss Singleton was born in Baltimore, a member of a family directly descended from Colonial ancestors. Her home since 1887 was New York City.

Miss Singleton's writings covered a vast range of subjects from A Guide to the Opera (published 1899) to such works as Germany, Social New York Under the Georges, A Daughter of the Revolution and Story of the Universe. She contributed to many magazines and was for seven years editor of The Antiquarian. Not long ago the MUSICAL COURIER published several articles by Miss Singleton on Wagner opera in New York under Anton Seidl.

Miss Singleton was a member of the Colonial Dames, Barnard Club, Authors' Club of London and the Shakespeare Fellowship of England.

## Sailings

### Rudolph Ganz

Rudolph Ganz sailed last week for Europe, where he will remain until September. He will divide his time next season between recitals and teaching at the Chicago College of Music. His concert activities are under the management of the NBC Artists' Service.

### Mr. and Mrs. George Castelle

George Castelle, well-known vocal teacher of Baltimore, and Virginia Castelle, his wife and able assistant, sailed for Europe June 23 on the S.S. Columbus. They will visit Paris, Vienna, Milan and will also go to Munich for the festivals. They will return home about the middle of September.

### Iris Brussels

Iris Brussels, pianist and teacher, will spend the summer in Europe touring the continent with her brother, Norman N. Brussels. Miss Brussels was scheduled to sail yesterday, July 11, on the Ile de France.

### Concerts at South Mountain

The Sunday afternoon chamber music concerts which regularly each season during the months of July and August draw a convocation of music lovers to South Mountain at Pittsfield, Mass., began on the afternoon of July 6. The program for this first concert included the Beethoven B flat piano trio, opus 11, the Mozart C major string quartet, and the Brahms quintette in F major, opus 88.

These concerts are under the direction of Willem Willeke, and are provided by the Elshuco Trio of New York and the South Mountain String Quartet, founded by Mrs. E. S. Coolidge, who built on the mountain side the Temple in which the music is given. Residents from the entire Berkshire County attend these concerts, and guests of musical distinction often assist. These chamber-music concerts have become a real institution at South Mountain.

### Klibansky in Hollywood

Sergei Klibansky, well known vocal teacher of New York, will be in Hollywood for several weeks working with pupils who are on the coast, among them Lottice Howell, from the Broadway musical stage and now a featured player with Metro-Goldwyn-Mayer. While in Hollywood, Mr. Klibansky is the guest of Albertina Rasch and Dimitri Tiomkin.

Germaine Giroux, artist pupil of the Klibansky studio, has been engaged for the new Shubert production, Three Graces, which opens today, July 12, in Atlantic City, and later will come to New York.

## OPPORTUNITIES

### The Vanderbilt Studios

of New York

Mabel Doble-Scheele, Proprietor

• 13-15 East 38th Street

Resident, non-resident studios, with or without bath. Large, teaching studios with bath, \$70 up, also rooms without bath \$40 up.

Piano studios rented by the hour.

Telephones, Lexington 8998 and 10125

VANDERBILT STUDIOS INN

At 13 East 38th Street

Excellent food at moderate prices  
Under Expert Japanese Management

METROPOLITAN OPERA HOUSE STUDIOS: Beautiful two room unfurnished housekeeping studio, hardwood flooring throughout, private bath; for lease by the year. Several small studios are also available part time by the day, half day or monthly. Can be arranged for by calling at 1425 Broadway, New York, inquire Mr. Black, Manager. Telephone Pennsylvania 2634.

WANTED—Pedagogical position with music school, by internationally known violinist and composer who can also conduct orchestra. Address: "A. H. H.," care of MUSICAL COURIER, 113 West 57th Street, New York.

SCHOOL AND HOME FOR CHILDREN of professional parents, up to High School age. Fifty miles from Boston in charming New England village. Excellent references. Write Mrs. Z. P. Leary, P. O. Box 133, Hampton, New Hampshire.

### PIANOS FOR RENT

The famous MATHUSHEK, "Known for Tone," and other Small Uprights and Small Grands. Musicians, Teachers, Piano Students will find splendid instruments in our Rent Stock. Used Small Uprights, \$4 up; Used Small Grands, \$10 up. MATHUSHEK, 37 W. 37 St., New York.



# PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

## EXPRESSIONS

### *Are Pianos Overpriced?—A Frank Discussion on an Important Problem—Overhead and Unit Sales—Price Cutting by Trade-in Allowances—The Chicago Experiment as a Basis of Calculation*

With all the talk about the piano and the "swan song," and with dealers loudly proclaiming that pianos can not be sold, there comes, of course, the question of why such claims are made. All commercial enterprises are suffering more or less according to ability and keenness of selling policies, yet the country is moving along and during these hot days no one can expect to have ambitions directed towards the buying of articles that can be dispensed with.

The piano men themselves can take unto their lot the real causes for bringing about the talk as regards the piano being in the class with bicycles and other like articles that had created great selling powers and then, so to speak, "flopped." During the days when the American Piano Company (do not confound this with the present American Piano Corporation) was operating in New York City much was said in these columns about the people buying thousands of pianos in New York City during the early days of our present decline in commercial activity. We had not, of course, then contended with the Big Wind in the Canyon on Manhattan Island and the destructive influences brought to bear upon the minds of the people as to buying and selling. The fact remains, however, that when the people were given an opportunity, they did buy pianos, and during these hectic days those who saw what was being done in those sales had much to say about the "damage" that would be done to the piano through those offerings of "50 per cent reductions," etc.

The name values of the pianos offered had much to do with the creating the belief on the part of dealers outside of the American Piano Company fold that the piano was a thing of the past. The present writer maintained at that time that the thousands of pianos sold by the American Piano Company indicated that people would buy pianos if they were brought within their buying powers.

#### **Are Pianos Priced Too High?**

Now here we touch upon a very delicate and sensitive problem as to pianos; that is, as to whether the prices now marked upon pianos are beyond the buying power of the people or not. This is brought to the fore again in what was done by a great Chicago house and the Aeolian Company in New York City. In a full page display in a Chicago daily paper there is an announcement made that one house in Chicago sold 446 grand pianos in April and May. If that Chicago house could sell 446 Grand pianos in two months, there is again repeated the same story that was given to the piano men of this country when the American Piano Company in New York City sold thousands of pianos, running into the millions of dollars during the time that special discounts were made upon the lines carried by the American Piano Company.

The grand pianos sold in Chicago, if memory serves, were marked \$435. The same price was maintained for the offerings of the Aeolian Company in New York City for the same make piano which conducted the special sales of grand pianos at about the same time the Chicago house carried on. We believe that the price was the same in New York as quoted in Chicago.

Does this mean anything to the piano men of this country? Is it not possible for the piano men to take this as an intimation that the reason pianos are not sold at the present time, and during the past months, is that the prices are beyond the buying power of the people? It is not a question of whether the Chicago house, or the New York house made or lost money. This is a discussion as to why the people bought those pianos.

Now let the piano dealer and the piano manufac-

turer make a calm study of those demonstrations which brought about the sale of thousands of pianos, and study the proposition as to the price made on the grand pianos, and then figure how many pianos could be sold by the dealer according to his resources, and make a profit. It is not a question of whether the manufacturer made any profit or not. It is a question whether the dealer can make any profit on selling grand pianos of the same quality as the Chicago house and the New York house sold them, and the question of profit must be determined by that of the overhead of the dealer.

The dealer must pay a price for the pianos that he sells. He must mark the pianos at a price that will enable him to make a profit. The intervening question between the buying and the selling is that of overhead, the prices and terms, with the cash payment the first consideration given to those who make such purchases.

The writer has been told there was a high percentage of cash payments in the sales of both the houses. Of course, there can be no correct figures given except by the houses, that conducted the sales. The piano dealer, however, in other sections can take this statement of the Chicago daily paper which issued the advertisement in question as an advertisement for its own benefit, and was not issued by the house in question, and take that as a basis for arriving at some conclusions regarding his own ability to induce people to purchase pianos.

#### **Price Cutting by Allowances**

A few plain statements may be of value to those interested in pianos. We all know that there are marked prices, there are sales ticket prices, for pianos of the different grades. We all know that piano dealers are prone to cut the figures, and there are possibly some exceptions where manufacturers attempt to hold to the prices at retail quoted by themselves, but the great danger as to prices now marked upon the pianos is the cutting of prices through over-valuation of trade-ins. We all know that this exists. It is cutting like a cancer into the sales of radios at the present time. It has permeated the piano business for years.

Here is an instance that came to the attention of the writer that indicates how careless some dealers are as to maintaining prices, and to show that if the dealer had maintained a selling price upon the piano at the start, he might have had a sale. The prospect went the rounds of the dealers in the city in which he lived and was offered a piano that was marked \$1,450 for \$700, and an old upright piano. The piano that was marked \$1,450 was said to have been used in concerts and as a demonstration piano, and therefore the cut in the price was made on that account. There was nothing said presumably about how much depreciation in tone value or action recession, this usage within a short time damaged the piano, which figured up to several hundred dollars, and which any intelligent purchaser would at once assume was but a ways and means of cutting the price.

It seems, however, that when the prospect decided to take the grand piano he was told by the salesman that he would have to see the manager of the store, and the manager informed him that a too low price had been made upon the piano and that they would let him have the piano for \$1,000 and allow \$200 for the upright. Here presents another phase that is peculiar and understood by piano men that when the piano was offered for \$700 and the old piano, the value of the old piano was placed at \$100. That piano prospect has not as yet traded in his old piano,

as he told the writer that he thought he could get more for it if he just held off long enough.

#### **Overhead the Deciding Factor**

This is but a typical case of price cutting and illustrates what is endeavored to be brought to the minds of the piano dealers when the great number of grand pianos that were sold in Chicago and New York is considered. Is it possible that the reason pianos are not being sold today is because the prices are beyond the buying powers of the people? Again, is it not the fault of the dealers themselves that the prices are marked so high, and is it not true that dealers cut prices through the medium of the trade-in, whether it be piano or radio, and evade the breaking of the so-called one price rule?

We can talk about the increased cost of production and we know that manufacturers are not making the money that they should, and we know that the dealers are not making what they should through their price cutting. All of which goes to prove why the public will not buy pianos, for the knowledge was spread throughout the country during those hectic piano days in New York City, when the American Piano Company advertised discounts of 50 per cent in order to reduce the inventories in their various factories.

There are piano dealers who maintain that the recent sales in Chicago and New York of grand pianos at \$435 has been detrimental to the piano, but has it? That is a question for these two houses to elucidate. They know whether they have made or lost money, but if they could sell 446 grand pianos in two months, was not their overhead cut to a point where they made a profit as against the low sales made in months where those prices were not quoted?

#### **Unit Sales Cost**

Let the piano dealer of limited means, but of great capitalization and surplus, study what is presented in these statements. The piano dealer who is now selling five pianos a month can cut the price of his pianos honestly. If he sells ten or fifteen a month, he is making money if he cuts his overhead proportionately. It costs just as much rent, the maintenance expenses are just the same whether five pianos a month are sold or whether ten pianos a month are sold. If it goes beyond that there may be necessity for another salesman if the business will permit of it.

But while we are talking about five or ten units per month, change that to weeks and the answer is just the same. The question of profits as against price is settled by the overhead. It is extremely difficult to arrive at a percentage of overhead per unit, yet there are those who do arrive at figures that they maintain are equitable. The writer does not believe that such figures are of any value, for there is about as much work in selling a piano of high price as there is in the selling of a piano at a low price, but the amount of investment does create a difference. The writer believes, and he has a right to his opinion, that piano prices should be lowered, and this openly to the public, and not through hidden cuts in prices marked upon the pianos.

#### **The Price Wall**

When a family of modern means can buy an automobile for \$300 or \$400, what chance has a piano for being sold to the family for \$500 or \$600, and yet there is imbedded in the minds of the people the thought that pianos are high priced, notwithstanding the ridiculous offerings of pianos for \$35 and \$40 of the second-hand variety. It is a shock to any prospective piano purchaser to go into a store and be shown a piano marked \$500 when the word piano advertised in big black type for \$35 is in the mind of the visitor.

If the piano dealers of this country could, through individual procedure, stop all this evil advertising, destroy the cheap and no account pianos, and then mark their pianos and advertise them openly and stick to that price, just as did the Chicago and the New York houses in the grand piano sales at \$435, they would find that if they would exercise good business judgment as to overhead, as to the terms upon which

## Piano and Musical Instrument Section

the pianos are sold, as to the cash payments, they will revive the piano and bring it out of the situation it now is in, through no fault of its own.

George W. Armstrong, jr., who had so much to do with the building up of the great Baldwin institution in the past, maintains that the piano is a living issue and always will be. He cites the history of music in proof of this. All peoples, no matter of what color or what nationality, have for centuries utilized music in one form or another, and this proves to this distinguished intellect, whose example has been one for all business men to follow, that the piano is not dead, but always will live as it has in the past, and this due to the demand of humans for music.

If, may the writer state, the piano men themselves raise a wall between the piano and the people, this wall being the asking of prices beyond the buying powers of the people, then it is up to the piano men themselves to resurrect the piano, place it within the reach of the people and create his profits through intelligent application of savings in the overhead that will create a profit instead of a loss. It is not a problem. It is but the application of common commercial policies in the conduct of piano selling.

WILLIAM GEPPERT.

### S. L. Curtis Sails for Europe

S. L. Curtis, president of the Curtis Distributing Corp., Grottrian-Steinweg representatives in this country, is sailing today, July 12, on the S. S. Cleveland for a combined business and pleasure trip in Europe. His itinerary will take in Germany, England, France, Switzerland, Austria and Italy. Mr. Curtis stated that one of the main objects of his trip abroad was to arrange for bringing to this country some of the modern examples of the harpsichord and spinet, which are coming into vogue in American homes. There is also a possibility that while in Europe he will arrange for the American appearance of pianists using the Grottrian-Steinweg piano. He will return to New York the early part of September to begin a national campaign of exploitation for this German piano.

### Mason & Hamlin Officers

The officers of the newly reorganized Mason & Hamlin Co. have been announced as follows: president, H. B. Tremaine; executive vice-president, B. C. Edmands; vice-presidents, W. H. Alfring, C. Alfred Wagner and Paul Fink; secretary and treasurer, R. W. Tyler. All of these officers are well known in the piano world. Mr. Edmands, upon whom the actual details of management will devolve, was formerly vice-president of Chickering & Sons, and for a number of years has been vice-president of the Mason & Hamlin Co. in charge of factory operations. It is stated that the same ideals of manufacturing will be continued as in the past. The Mason & Hamlin pianos will be made as heretofore in the Boston plant and the factory personnel will remain intact, thus assuring a continuance of the same standards of construction. The wholesale and executive offices of the company will be located at 689 Fifth Avenue, New York, to which address all communications should be sent.

## THE COMSTOCK CHENEY and CO.

IVORYTON, CONN.

Ivory Cutters Since 1834

Manufacturers of

Grand Keys, Actions and Hammers, Up-  
right Keys, Actions and Hammers,  
Pipe Organ Keys

Piano Forte Ivory for the Trade

# Rambling Remarks

"Controversy equalizes fools and wise men  
in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

## Veneered vs. Solid Cases—A Legal Decision of Some Importance in the Furniture Industry—The Status of Veneer in Piano Manufacturing

The Rambler was much interested in a decision handed down in the United States Circuit Court of Appeals for the Sixth Circuit as to the use of the word veneer, which case had been in the courts for a long time. We all know that pianos have veneered cases, and that the day of the solid wood cases were those of the square styles, and those antedating the uprights for a good many years. There are many of these solid mahogany and rosewood pianos to be found. They represent a dead weight and a solidity in the cases that militates against the vibrations of the inner construction of the piano. There are a few solid wood pianos built of the cheaper grade, but it was long ago found that the veneered cases were far better for pianos than the solid cases. The decision of the United States Court of Appeals is told in the following report in the newspapers:

A most important decision was announced recently, reversing the "cease and desist" order of the Federal Trade Commission directing the Berkey & Gay Furniture Company and 23 other furniture manufacturing companies of Grand Rapids, Mich., to include the word "veneered" on all furniture not made from solid woods. Appellate Court, in its opinion, sustains contentions of the manufacturers that it is generally known that virtually no fine furniture is made from solid woods and that in calling their product walnut or mahogany or by the name of any other wood is not a misrepresentation to the trade nor a misbranding of the furniture subject to the regulation of the Federal Trade Commission. Court also said the commission's order was an interference with the freedom of the manufacturers.

In these cases, which originally were brought by the Federal Trade Commission, it appeared that the manufacturers had, in their catalogues and invoices, referred to furniture as being "mahogany" or "walnut" when large plain surfaces like table tops or panels were built up of cross laminations of other wood and faced with a thin layer of veneer of walnut or mahogany. The Federal Trade Commission decided that this involved unfair representation to the public, that in such case catalogues or invoices must specify that the article was "veneered." The defendants appealed to the United States Circuit Court of Appeals at Cincinnati.

By the proofs it appeared that the best and highest priced furniture of these woods was built up in the laminated way; that, in fact, solid mahogany or solid walnut could not be used in such places, for it would warp and crack and the dealers of furniture all understood these facts and were in no way misled. It was also found by the Court that the practice did not constitute unfair competition with the manufacturers using solid wood, both because very little such solid furniture was made, and because it was not all as high grade or high priced as the veneered, so that if anyone was led to think that the defendants' furniture was solid this was an injury and not a benefit to the defendants, and would help and not injure their solid-wood competitors.

### Technical Talks as Selling Aids

The use of the word "veneer" in catalogues and advertising, as far as pianos are concerned, has never been

## Where to Buy

WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 45th St., New York City.

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalac, the permanent lacquer finish, for pianos and high grade furniture. In business since 1876. Plant: 438 Riverside Avenue, Newark, N. J.

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

questioned. It would be simply a farce to add to the words "walnut case" the word "veneer," for it would mean nothing to the buying public, and as the veneered cases with their cross-bands, etc., have demonstrated to be of far greater value than the solid wood cases, the contention that the word "veneer" protects the public is somewhat out of reason.

It would be all right probably to use the word "solid" instead of veneer, but that would be to deteriorate the real value of the piano as a musical instrument.

Those, however, who have attempted any noble experiment in legal matters can well understand that a contention of this kind would be only to the benefit of the lawyers and not to the manufacturers or the sellers either of furniture or pianos.

The real question that confronts the innocent purchaser is as to the quality of the veneer and the work involved in the bringing together of the various layers of wood and the kinds of wood utilized. It would be hard for the average piano salesman, however, to explain to the prospective customer just the processes involved in the layers of wood that are necessary in the making of the rim of a grand piano. It is an intricate process when done correctly.

However, the intelligent manufacturer can impart this knowledge to any salesman who desires to know something about the pianos he is endeavoring to sell. The Rambler does not believe that technical talks are of much value in the selling of pianos. All high grade pianos are made alike and utilize practically the same materials, but there is not always the same factory organization or the same experience as to workmen involved in the building of a piano. It is this human element that creates real tone quality in the better makes of pianos. The lower grades show a greater amount of mechanical processes and a less amount of human effort. This is shown in the cases themselves. If the cases show imperfect workmanship, then it can be taken for granted that the intricate mechanism of the action, the delicate calculations as to string lengths in the scale, and the necessary coordination of the sound board with the string lengths is carelessly done by inexperienced workmen.

The question as to the advertising of pianos and the use of the word "veneer" has not been brought to the fore so far as The Rambler knows as to pianos, but the furniture men, and especially in the Grand Rapids district, seemingly found it necessary to enter the usual long controversy that always arises in court procedure. This decision probably settles the question as to whether the word "veneer" will ever be brought to the fore again in the same way for it is universally understood and has been for years.

## PERKINS Proved Products

are

### VEGETABLE GLUES

for

### PLYWOOD CONSTRUCTION

including

### CORE JOINT WORK

PERKINS GLUE COMPANY  
Lansdale, Pennsylvania



**The**  
**Baldwin**  
**Piano**

Its Supreme Tone Heard in  
Millions of American Homes

**STEINWAY**

*The Instrument of  
the Immortals*

New York

Hamburg

London

**The STEINERT Pianoforte**

*The Exclusive Piano*

**M. STEINERT & SONS**  
Steinert Hall, 162 Boylston St.  
BOSTON, MASS.

**WURLITZER**

*Pianos*

Unsurpassed as to Tone, Quality,  
Art Case Designs and Prices  
U. S. A.

**WING & SON**

*Manufacturers of the*

**WING PIANO**

*A musical instrument manufactured in the musical  
center of America for sixty-two years*

Factory and Offices  
NINTH AV., HUDSON AND 13TH STREETS  
NEW YORK

**F. RADLE  
PIANO**

*(Established 1850)*

For eighty years holding to  
**TRUE TONE**

As a basis of production  
by the same family

\*\*\*

**F. RADLE, Inc.**  
609-611-613 West 36th Street,  
New York

**STIEFF  
PIANOS**

*America's Finest Instruments  
Since 1842*

**CHAS. M. STIEFF, INC.**  
STIEFF HALL  
BALTIMORE, MD.

*The Finest Piano Action in the World*

**WESSELL, NICKEL & GROSS**

*Gives the Pianist the Touch that  
Creates True Tone Color*

Manufactured in New York, U. S. A.

**MATHUSHEK**

*Grand, Upright and Player Pianos*

NEW HAVEN AND NEW YORK

**MATHUSHEK PIANO MANUFACTURING CO.**  
132nd Street and Alexander Avenue  
New York City

*"The World's Finest Instrument"*

**Grotrian-Steinweg**

Makers, BRAUNSCHWEIG, Germany

*Noted for Purity of Tone and Artistic Case Designs*

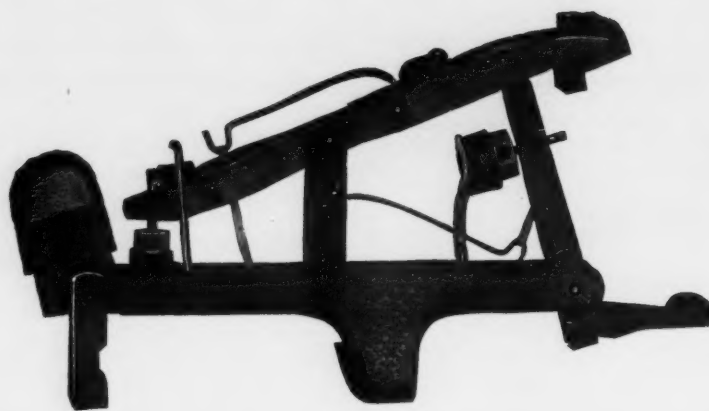
**CURTIS DISTRIBUTING CORP.**

Samuel L. Curtis, President  
Wholesale Warehouse  
New York City

**S. L. CURTIS, INC.**

Retail Warerooms  
117 W. 57th St.  
New York City

## The perfect medium between the pianist and the exposition of his art



THERE is nothing more important in the construction of the piano than the action—the mechanism which carries the touch of the pianist to the final hammer blow upon the strings. Variety of tone, the mark of the true artist, is only possible when that mechanism conveys, without modification or variation, the exact shading of emphasis which the pianist gives to each note or phrase. The action is the vitalizing influence, the “heart”, of the piano.

It is not an easy task to construct a piano action which will give unfailing satisfaction through long years of service. From the merest whisper of sound to a thunderous fortissimo, the Wessell, Nickel & Gross action is instantaneously responsive. Nothing less than perfection will serve the artist.

For more than half a century Wessell, Nickel & Gross have set the standard for piano actions.

# WESSELL, NICKEL & GROSS

*“The Highest Priced Action in the World”*

Manufactured in New York



